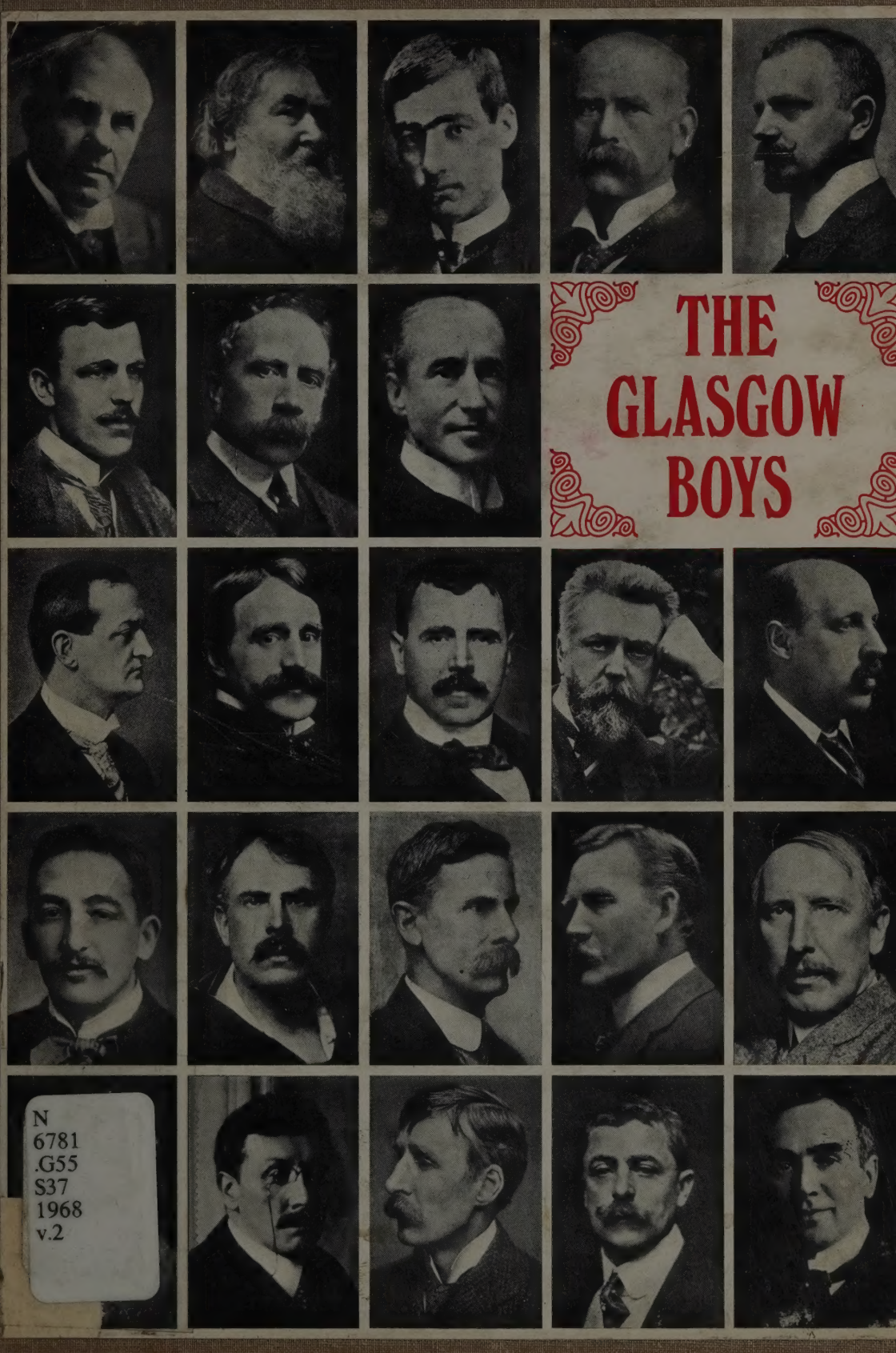

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The Glasgow Boys 1880-1900

SENDING-IN DAY

Tune *Woo'd an' Married an' a'*

The Artists are a' gane wud,
To smoke is their only desire
They're croodin' a' o'er to the club
To draw in their chairs roun' the fire,
(Their pictures are noo a' sent in
to the Institute's great Spring Show,
An' oh what a blessed release,)
A' puffin' their pipes in a row.
RSAs, RIs, an' a',
ARSAs shouldna be seen;
For we a' sit on titles like that
Baith Glue-pat an' Glesca Green.

Extract from *The Bailie*
Wednesday January 8th 1890

LASGOW. ART GALLERY AND MUSEUMS

THE SCOTTISH ARTS COUNCIL

An exhibition of work by the group of artists
who flourished in Glasgow 1880-1900

The Glasgow Boys

Part Two: The History of the Group and Illustrations

This exhibition is related to two other Scottish Arts Council exhibitions—that of A Man of Influence: Alex Reid (1854-1928), an exhibition of works handled by the famous Glasgow Art dealer, and that of photographs by J. Craig Annan. Each exhibition though complete in itself, forms part of a major investigation into the burst of artistic creativity which occurred in the City of Glasgow about the turn of the century. The Charles Rennie Mackintosh exhibition for the Edinburgh Festival 1968 completes this study.

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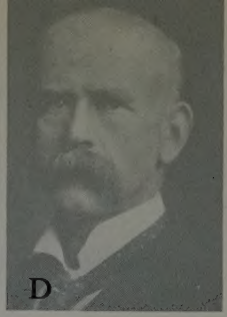
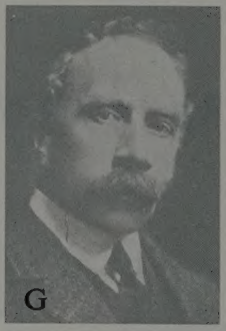
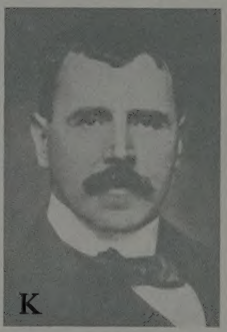
COLLEGE OF ART

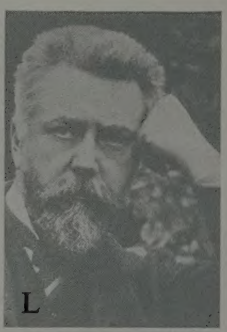


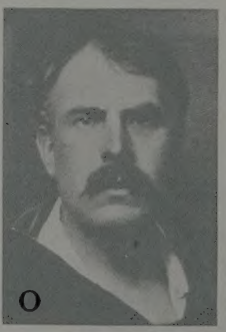


THE GLASGOW BOY

Key to Portraits: see page 5 op







THE BOYS by J. CRAIG ANNAN

At this time Glasgow could boast of not only her own school of painters but also of a very fine photographer, J. Craig Annan. (See the catalogue 'Glasgow Portraits by J. Craig Annan'). Annan was a friend of quite a few of these artists. They all, as well as many other Glaswegians and famous personalities, sat before his lens.

Portrait photographs of the Group form the first twenty-three items in the exhibition, and are reproduced on the covers of both parts of the catalogue, and as the alphabetically-keyed frontispiece to Part Two, opposite.

		Frontispiece
1	**Sir D. Y. Cameron** RSA, RA, RSW, LLD (1865-1945)	A
2	**J. E. Christie** (1847-1914)	B
3	**Joseph Crawhall** RSW (1861-1913) This photograph is not by Annan. Annan's portrait shows Crawhall characteristically mounted on a horse.	C
4	**T. Millie Dow** RSW (1848-1919)	D
5	**David Gauld** RSA (1865-1936)	E
6	**Sir James Guthrie** PRSA, HRA, RSW, LLD (1859-1930)	F
7	**J. Whitelaw Hamilton** RSA, RSW (1860-1932)	G
8	**George Henry** RSA, RA, RSW (1858?-1943)	H
9	**E. A. Hornel** (1864-1933)	I
10	**William Kennedy** (1859-1918)	J
11	**Sir John Lavery** RSA, RA, RHA, LLD (1856-1941)	K
12	**J. Pittendrigh Macgillivray** RSA, LLD (1856-1938)	L
13	**W. Y. Macgregor** RSA, RSW (1855-1923) In a letter (16 November 1908) to Paterson, Macgregor comments on this photograph: 'As regards my portrait which you don't like, I think it quite good enough. It is like me when I go to town, and as I told Annan, a brushed up toff will be some variety among such a lot of rugged geniuses.'	M
14	**Harrington Mann** (1864-1937)	N
15	**Arthur Melville** ARSA, RSW, RWS (1855-1904)	O
16	**T. Corsan Morton** (1859-1928)	P
17	**Stuart Park** (1862-1933)	Q
18	**James Paterson** RSA, PRSW, RWS (1854-1932)	R
19	**Sir George Pirie** PRSA, HRSW, LLD (1864-1946)	S
20	**Alexander Roche** RSA (1861-1921)	T
21	**R. Macaulay Stevenson** RSW (1854-1952)	U
22	**Grosvenor Thomas** RSW (1855-1923)	V
23	**E. A. Walton** RSA, PRSW, HRWS (1860-1922)	W

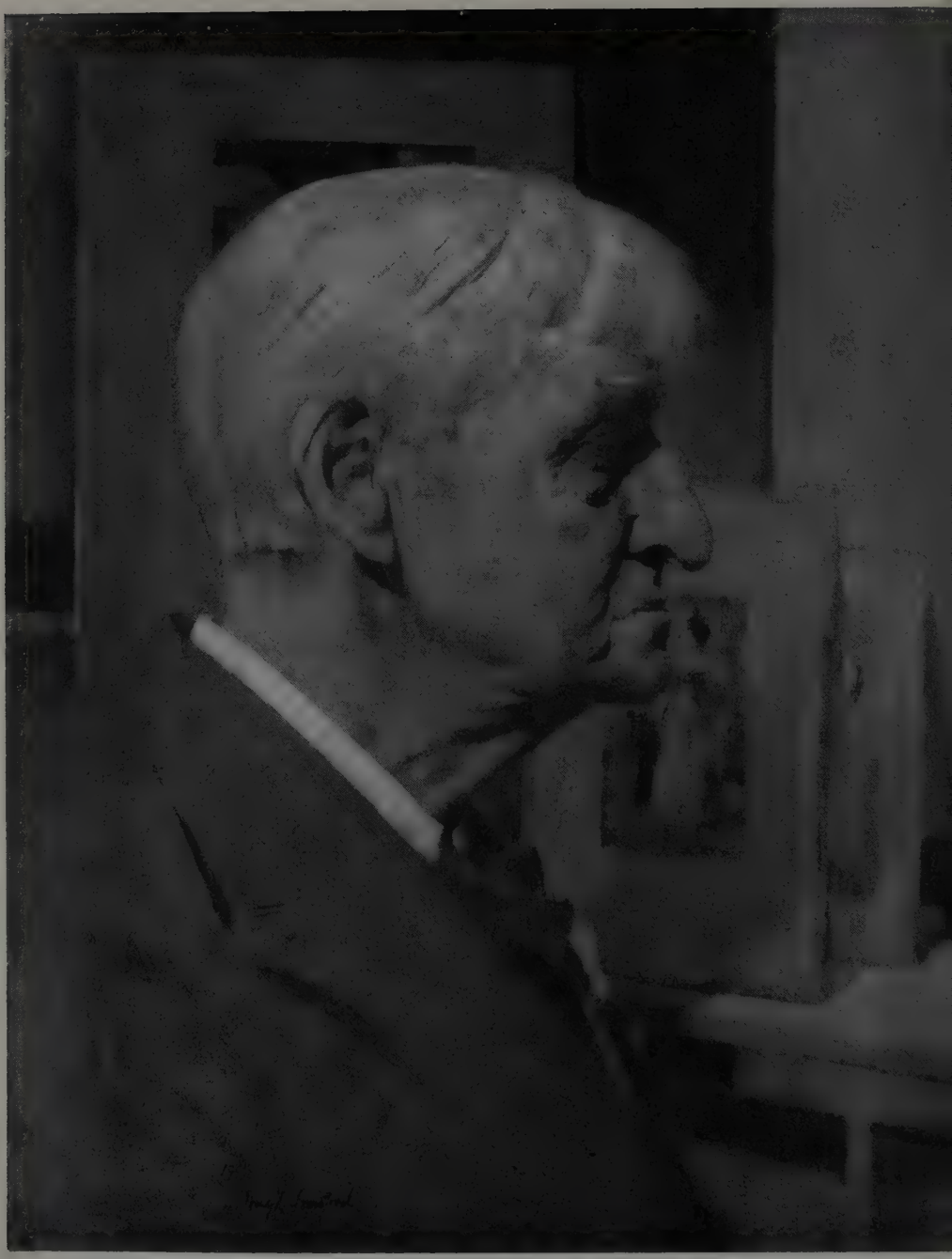


Plate 1 **R. Macaulay Stevenson** 1905? Hugh Crawford (Cat. 140)

Although the last surviving member of the Glasgow Boys, R. Macaulay Stevenson (plate 1) died only on 20th September, 1952, he was by then 98 years old. The Boys as a group, had flourished during the two final decades of the last century. It is proved from the evidence which has already been gathered about them that these artists were responsible for a regeneration of Scottish Art and also that their works were known in Europe, the United States and even as far away as in Australia. That they were highly regarded in their own day is abundantly clear: that they are now almost forgotten is painfully evident. There has not been, most surprisingly, the marshalling of large exhibitions to mark the recent centenaries of their individual births. They are mentioned in passing, if at all, in recent books on British and Victorian painting. It is almost embarassingly clear from most of these passing references that only the most superficial attention has been paid to them. A re-assessment of the achievements of these artists is obviously due. It will be made by a completely new generation.

The story of the group is contained in this, Part Two, of the catalogue. Part One of the catalogue gives full biographical details of each artist and an essay about him.

One of the first and, as it happened, in many ways the most difficult task in this re-assessment, was to determine who precisely were in the group. Certain names are common to all sources of information. After that there is an extremely wide selection from which to choose. In a letter to Dr T. J. Honeyman (9th January, 1941) Macaulay Stevenson writes that there were twenty-three men in the brotherhood. It must be stated quite clearly that while the twenty-three men presented here are the choice of the informed opinion of a group of people, they do remain only a choice. Mention of the formation by the group of a proper and secret society is made in another letter this time from W. Y. Macgregor to James Paterson (April 1886). Macgregor asks, 'I would like some more details about the Society. Who are the members?' Until Paterson's reply to Macgregor's letter is discovered or other evidence is unearthed we may never have the official list. It is not a surprise that this society, however secret it may have been, did not play an important part in the history of the group, for their one strong characteristic was that they were individualists—not only artisti-

cally, but temperamentally as well. Nor did they remain together for any great length of time. After six or seven years they had already begun to disperse. This latter fact has been considered most important in selecting the work for the exhibition. An emphasis has been made on the period 1880-1900, because it was during this period that they thought of themselves as a group.

They were a loose knit brotherhood. They are often referred to formally as 'The Glasgow School', yet a stranger seeing for the first time the clear, tonal values of Guthrie's 'To Pastures New' beside an incisive watercolour by Crawhall, beside a decorative Hornel with its thick impasto, would realise that the term 'School' is used principally in a territorial sense rather than in any strict stylistic sense. The term 'Glasgow School' was one which they themselves detested. 'No-one of our group has ever used the name', writes Macaulay Stevenson and underlines the sentence. Although subsequently they did use it, it was, apparently, a label first pasted on by either the Press or Mr Prangé, Manager of the Grosvenor Gallery, during an exhibition in London in 1890. Even *The Studio* magazine did not consider it a good name. 'Why is it the Glasgow School . . . gets such short notices?' 'Because they have a parochial name. If they only called themselves the 'Chromists' or the 'Illusionists' there would be hope. A school must end in 'ist' to be recognised as such'.

Today the term 'Glasgow School' can (and does) lead to a serious confusion with the famous Glasgow School of Art which then had yet to be built by Charles Rennie Mackintosh. Professor Baldwin Brown, who occupied the chair of Fine Art in Edinburgh from 1880 for thirty-six years and was therefore on the spot when it all took place, suggested in his book on the artists that the title 'Glasgow Group' would be a more suitable one. This could not be used as a title for this exhibition as it is currently in use by a group of young Glasgow artists. While 'The Glasgow Boys' may be a title which is a trifle too colourful for the Academics, it does ring true, for Glasgow is a city famous for its wry humour aimed at pricking the slightest pretentiousness. But overriding everything is the fact that it is a genuine title. Macaulay Stevenson wrote 'We just were the Boys'.

One tempting alternative does suggest itself. Pittendrigh Macgillivray, a Boy who was also a poet with a keen ear for local dialect, often refers to the 'Glesca Schule', a most seductive title and one only to be resisted with the greatest difficulty.

It was not the first time that the city of Glasgow had given birth to an artistic enterprise. The riches of the city's tobacco trade, when more than half of the total supply of tobacco in Europe passed through its port, established, indirectly, the Foulis Academy of Fine Arts in 1754. Foulis nurtured the young David Allan and the medallionist, Tassie.

In the next century came the great industries founded on coal and iron, when Glasgow supplied the world with ships and railways and a good few of her sons to operate them, as well. As a result Glasgow became a prosperous, handsome, bustling, Victorian city without rival. There was now money for the forming of a few notable collections through local dealers in art. A few sons were allowed to study art. That the Glasgow School was a direct result of the city's prosperity at this time is nicely illustrated in the case of W. Y. Macgregor, sometimes—though not entirely correctly—called 'the Father of the School'. Macgregor's own father was a partner in the firm of Tod and Macgregor, pioneers of iron sea-going steamships, who launched the 'Royal Sovereign' in 1839. Both Tod and his partner Macgregor were once foremen in the shipyard of David Napier, himself often described as the 'Father of Shipbuilding'. Thus, by a strange pedigree, the Father of Shipbuilding was the Great-Grandfather of the Glasgow Boys.

The Boys were no group of bucolics. They did live, after all, in the second city of the Empire. Between them they had studied in London, Paris, Antwerp and Dusseldorf. Melville had visited Egypt and India and finally had come home by riding alone across Asia Minor from Baghdad to the Black Sea.

THEIR AIMS

The Boys had, briefly, two grievances. They were dissatisfied with the romantic, picturesque and sentimental pictures which were produced by most of their immediate elders. They were also angry with the Royal Scottish Academy in Edinburgh for ignoring all work by artists who did not live in that city.

Perhaps the best summing-up of their aims is contained in the introduction written by Francis Newbery to Martin's book *The Glasgow School of Painting*. Newbery (plate 2) had come from the South in 1885 (he was then only twenty-nine) to be head of the Glasgow School of Art just when the Boys were making a

Plate 2
Francis Newbery 1913
Maurice Greiffenhagen
Glasgow Art Gallery and Museum

Plate 3
The Broken Doll before 1885
Alexander Davidson

Plate 4
Landscape with Cattle c.1883
Joseph Crawhall (Cat. 27)

name for themselves. He brought a fresh eye to the scene: not only a fresh eye, but a most perceptive one as well, for it was Newbery's insistence some years later which resulted in the commission for the new building to house his school, to be given to the young architect, Charles Rennie Mackintosh. Newbery writes: '. . . in the midst of one of the busiest, noisiest, smokiest cities, that, with its like fellows, make up the sum-total of the greatness of Britain's commercial position, there is a movement existing, and a compelling force behind it . . . which . . . may yet, perhaps, put Glasgow on the Clyde into the hands of the future historian of Art, on much the same grounds as those on which Bruges, Venice, and Amsterdam find themselves. . . .'

'. . . the Glasgow men are content to follow in the steps of those past artists, and to carry on that tradition of Art to which these Old Masters in their turn and time contributed. And in doing so they endeavour to start with clear issues. With no proselytising creed, they yet have a firm belief in *one* thing—which is, that it is quite sufficient for *Art to be Art*, and to be the most beautiful thing that the hand of man is capable of making of her. That Art need neither be the teacher of religion nor the handmaid of literature, but that Art is a quality which should have a place in the hearts of men, side by side with religion, with literature, or with any other of those great influences which enable mankind to express their gratification in creation. . . .' All this is a clear manifestation of Whistler's creed.

Macaulay Stevenson, who according to James Mavor, 'could explain, if sometimes in a weird and mystical manner, yet always at least nearly lucidly and sometimes brilliantly' summed up their aims in three words 'aspect is subject'.

THE GLUEPOTS

The Boys invented a title for those they despised. It was 'The Gluepots'. This is the equivalent of that other Brotherhood's slang, the Pre-Raphaelites' 'sloshers'. The name 'Gluepot' was a title derived from the heavy, syrupy oil, megilp, which was often used as a medium. Not to be outdone the 'Gluepots' retaliated by calling the Boys 'The Glasgow Green School', a reference to the city's park on the banks of the Clyde.

The Glasgow Art Club Book which was published in 1885 is a useful quick reference to the state of painting in Glasgow at this

time. Between its covers lie together, amazingly, outstanding examples of both 'Glasgow Boyism' and 'Gluepotism'. There are Guthrie's 'Schoolmates', a Guthrie-like Henry called 'Playmates' and Macgregor's 'Pollards on the Tyne'. The opposition showed 'Come at Last', a costume piece by Duncan Mackellar who is elsewhere designated 'Gluepot'. Mackellar's picture shows an officer glumly contemplating what one supposes can only be his marching orders, lying on a table. Alexander Davidson's 'The Broken Doll' (plate 3) is a supreme example of the gluepot *genre*. A wee bare-foot lassie has brought her broken dollie to a wise, old Grandpa who, as he mends it, utters the words which form the picture's subtitle 'A' doot it'll need the Gluepat'.

THE BEGINNINGS

It is difficult now to reconstruct the exact relationship of each artist within this complex group. To begin with there appears to have been three principal figures each with his particular friends: Macgregor in Glasgow, Guthrie at Cockburnspath and Lavery in France. A little later a fourth figure appeared—Hornel in Kirkcudbright.

The movement began in the year 1878. Macgregor (then twenty-three having studied in London) met his old friend Paterson (twenty-four, and the first to study in Paris). Together they spent a summer holiday discussing and painting in St Andrews, Nairn and Stonehaven. That same winter Guthrie (who was nineteen), Walton (eighteen) and Crawhall (seventeen), met at the St Mungo Art Club* in Glasgow. Guthrie, who had no formal art training, was to become the centre of this particular group which painted in Rosneath on the Gare Loch in 1880, at Brig O' Turk in the Trossachs in 1881 where Henry joined them, and at Crowland in Lincolnshire in 1882. Out of the latter visit came Guthrie's 'To Pastures New' (plate 19) and more than probably Crawhall's 'Landscape with Cattle' (plate 4). Even at this early stage Crawhall could catch the movement of birds in flight.

The next year, 1883, was to be an important one. Three

* This club has been described as 'an enterprising young art society which elected members'. In 1883 the Secretary was James A. Watson, 180 West Regent Street.

pictures which considerably influenced the group were shown at the annual exhibition of the Glasgow Institute of the Fine Arts. The first, given a place of honour in the main gallery was 'Le Mendiant' (plate 5) by Bastien-Lepage. The local magazine *Quiz* reported that 'Le Mendiant' gave many a new insight into painting. It continued that another painting by Bastien-Lepage 'La Cour au Village' which was at the Paris Salon that year should have, in the opinion of many, received the medal of honour.

The second picture was 'La Baignade' (plate 6) by William Stott of Oldham. Of it Caw writes 'The appearance of this picture of three boys bathing in the green twilight of a tree-shadowed pool was rather an important incident in the development of the ideas of the Glasgow group with which Stott now began a personal connection through his friendship with Millie Dow'. An article by the critic R. A. M. Stevenson on Stott in the Vol. IV of *The Studio* shows how highly regarded this picture was at the time. Its effective combination of truth with decorative treatment, and broad and masterly execution were lauded. It was medalled at the Paris Salon of 1882.

The Third picture was 'Evie' (plate 7) by Arthur Melville. Agnes Mackay writes of it, 'The portrait of Evie affected them deeply stirring them to revolt against the academic and classical methods of such painters as Leighton, Wilkie, and Thomson. The strong painting, breadth of treatment and the large vision of Melville's work was a revelation.'

COCKBURNSPATH

The other important event of that year (1883) was the discovery by Guthrie and Walton of the village of Cockburnspath, set back a little from the cliffs and the sea, some nine or ten miles down the main road from Dunbar. For these West coast men, the East coast winds and haars proved to be not only physically stimulating but mentally stimulating as well. Co'path was to become their summer headquarters and, as has been pointed out many times before, their *Barbizon*. Guthrie took the Factor's House at Dunglass, nearby, and a studio was made from a red tiled barn in the village. No one can recall the site today. The original group round Guthrie, Walton, Crawhall and Henry was enlarged by Whitelaw Hamilton (plate 8), Corson Morton

Plate 5
Le Mendiant 1880
J. Bastien-Lepage

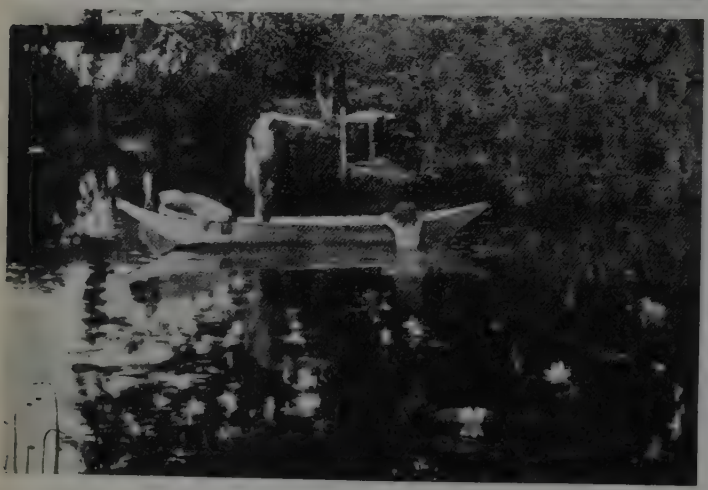


Plate 6
La Baignade
William Stott, of Oldham

Plate 7
Evie 1882
Arthur Melville

8 **Walton, Crawhall, Guthrie and Whitelaw Hamilton** 1883 photograph (Cat. 158)

Plate 9
Schoolmates 1884
James Guthrie (Cat. 43)

Plate 10
Study for 'Schoolmates'
James Guthrie (Cat. 14

and Melville, who no doubt regaled them with tales of his Eastern travels and certainly inspired them by his mastery of watercolour. Guthrie painted 'Schoolmates' (plate 9) sketching a local girl (plate 10) for the principal figure in the painting. When the weather was bad they played Heads, Bodies and Legs (Cat. Nos. 162 and 163). Guthrie's little drawings (plate 11) which enlivened his letters record the hazards of painting in the open air.

GLASGOW STUDIOS

In the winter the Boys retreated to Glasgow, leaving Guthrie alone. They all had studios, in and out of which they seem to have spent a great deal of time moving, in the Bath Street, West Regent Street area. James Nairn's painting of West Regent Street (plate 12)—perhaps from the window of his studio at number 144—shows us exactly what the area looked like in 1884 on a grey, drizzly day, the pavements shiny with rain and reflecting the figures of people as they struggle up the drumlin which is crowned by Blythswood Square. Nairn was a member of the group, but he had to emigrate to New Zealand in 1889 because of ill-health. He took the gospel with him, and gathered a group of students around him at Silverstream, where they bathed and sailed in a Maori dug-out canoe. This Antipodean Boy wore his kilt, played the bagpipes and painted.

The most popular studios were at 160 Bath Street, inhabited by Lavery for four years (plate 13) during which time Roche, Walton and Whitelaw Hamilton moved in and out at different times and Macgregor's studio at 134 Bath Street where Walton and Roche worked before moving to number 160. Guthrie took this over from Macgregor when he gave up his house at Cockburnspath in 1886. Cameron and Pirie later, in turn, worked there. Bath Street also housed Pittendrigh Macgillivray at number 112, Whitelaw Hamilton at number 151 and James Paterson at number 178. Sir Daniel MacNee's old studio at 132 West Regent Street was occupied by Henry and Guthrie for a time. Number 113 was used by Walton and then by Pirie. But the centre of life in the winter was Macgregor's studio at 134 Bath Street where they all met for discussion and instruction. The habitués were Walton, Henry, Nairn, Paterson, Crawhall, and Corson Morton, but there were others of whom we have no

Plate 11
Fine Weather for my 50×30!
James Guthrie (Cat. 149)

Plate 12
West Regent Street 1884
James Nairn

Plate 13
A Quiet Day in the Studio 1885
John Lavery (Cat. 156)

record. These meetings were not occasions for mutual admiration. Macgregor pulled no punches when he was criticising work. Criticism was often made by demonstration. If the painting under review were dry then the suggested improvements were added and the paint wiped away afterwards. If the painting were wet then a sheet of glass would be put in front of it so that the painting could be continued without harming its surface behind the glass. They all worked on each other's pictures with the exception of Walton who would not allow anyone to touch his work. Melville visited the studio, as Guthrie did, but Guthrie never worked there. It was during this period that Macgregor produced in 1884 his important picture 'The Vegetable Stall' (plate 20). It might be taken as the ideal for which they then were striving—a vigorous, painterly, grasp of realism.

Three paintings illustrate their attitude towards landscape: Henry's 'Head of the Holy Loch' 1882 (plate 14), Walton's 'Autumn Sunshine' 1884 (plate 15), and Guthrie's 'Pastoral' 1885 (plate 16). Each painter renders the quality of light very carefully. Each picture is carefully composed and each is painted with a crisp, confident, controlled yet painterly touch. Guthrie's picture, bearing in mind the era in which it was painted, is remarkable for its looseness of handling.

PARIS

The Boys in Macgregor's studio welcomed back Lavery and Roche in 1884, after their studies in France. Although Lavery had met Guthrie and Crawhall for the first time in 1882, it was probably a very different Lavery who returned from abroad—for he had tasted something of the cosmopolitan Bohemian life of his day.

Lavery had scarcely settled in his hotel in the Rue Jacob in Paris in 1881 when he met Kennedy and other English and American students. Lavery formed a circle including Roche, Kennedy, Dow and the Englishman Stott of Oldham. This was the third group within the larger group.

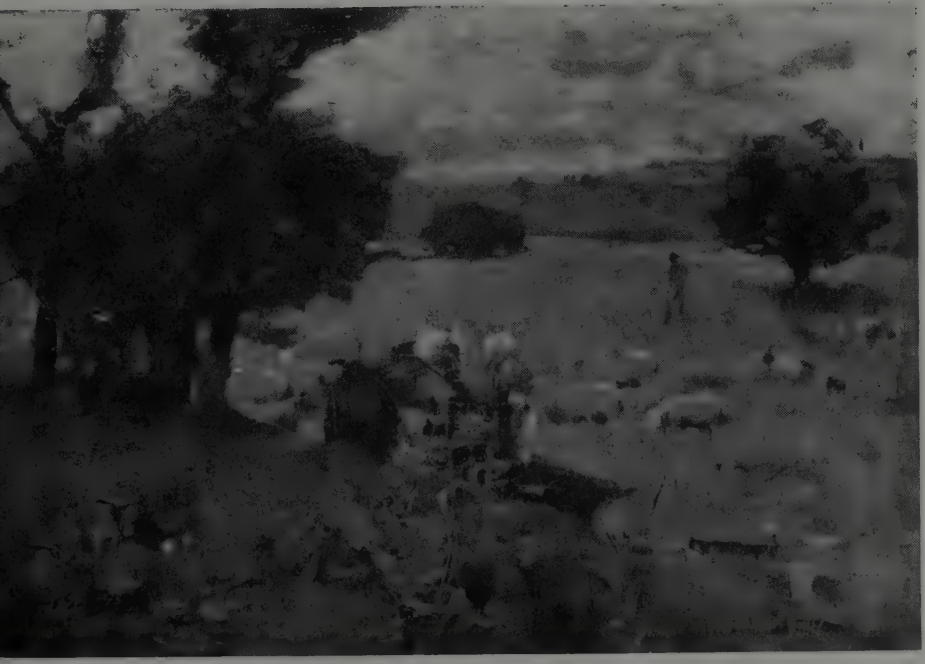
More than half the Boys had studied at one time or another in Paris,* where two courses were open to them. They could go,

* For a re-assessment of the established masters then see 'Faut-il Racheter La Peinture Fin xix^e' by Hélène Demoriane in *Connaissance des Arts.*

Plate 14
Head of the Holy Loch 1882
George Henry (Cat. 52)

Plate 15
Autumn Sunshine 18
E. A. Walton (Cat.

Plate 16
Pastoral 1885
James Guthrie (Cat.



as Macaulay Stevenson did, to the École des Beaux Arts where work began at seven in the morning, where the model came three times a week and where students drew from plaster casts on the other days. Alternatively, they could enrol at one of the studios which were run on the most democratic lines, by a *Massier*, or monitor, usually a student himself. The students' payment was used to pay for heat, rent and the models' wages. Lavery, Roche and Kennedy probably paid 40 francs a month to attend Julien's studio in the *Passage des Panoramas*. They too, as newcomers, no doubt had to stand rum punch and *brioche* for everyone. Lavery spent three winters there. The day at Julien's started at eight, with a lunch break at noon for an hour, and it ended at five. There were also evening classes. Bouguereau, Fleury and Lefebvre taught at Julien's. Julien himself is described by George Moore as 'a typical meridional; dark eyes, crafty and watchful, a seductively mendacious manner and a sensual mind'. Moore did not think much of Julien's, 'That great studio of Julien's is a sphinx, and all the poor folk that go there for artistic education are devoured. After two years they all paint and draw alike, everyone; that vile execution—they call it execution—*la pâte, la peinture au premier coup*'.

Dow attended a studio visited two mornings a week by Carolus-Duran in blue velvet coat and yellow silk shirt. Carolus-Duran did this without charge to repay the instruction which he had received free when he had been a student. For such a busy portrait painter, it was a generous gesture.

Lavery lamented his lack of knowledge of French. His group frequented a café near the Luxembourg where there was talk of Puvis de Chavannes and especially of Bastien-Lepage and *plein-air*. There is no mention of their visiting—even to jeer—the 6th (1881) and 7th (1882) of the now famous series of Impressionist exhibitions.

GREZ

When the summer came there was a feverish stocking up of paint and a moving off into the country, usually to Concarneau, Pont Aven or only 30 or 40 miles to the south of Paris to the forest round Barbizon. Lavery chose the latter, not surprisingly, for the work of the Barbizon School had been bought and appreciated in Glasgow much earlier than in the rest of Britain.

Monet, Renoir and Sisley had also painted there—but that was probably not important as far as Lavery was concerned. The forest had next been inhabited by a curious, noisy mixture of Bohemians including some Scots. Melville in the 1870s had met Robert Louis Stevenson there when Stevenson had met his future wife. Also there was R. A. M. Stevenson, R. L. S's cousin, painter to turn perceptive art critic, whose study of Velazquez published in 1895 became the art students' bible. Lavery singled out Grez on the river Loign where Corot once lived. He recalls the nine months he spent there in 1884 as the happiest of his life. It was a pleasant place surrounded by large fields of white and yellow waterlillies and many poplars and willows. There was also the much painted bridge—of which Lavery added ten paintings of his own to the grand total. There was a ruined castle and an ancient church which boasted in its architecture the first signs of Saracenic influence brought back by French knights from the Crusades. There was Madame Chevillon's Inn with its long garden down to the water's edge where guests could sit in bathing dress to eat after a swim or a sail in a skiff. There was also the house where Jelka Rosen and Delius lived together. Their secluded garden was ideal for painting models outside and there was no need for anyone to wear clothes at all.

Three artists had followings at Grez: William Stott, Frank O'Meara and the American, Alexander Harrison. Stott, whom Lavery had known before, was much admired for his landscapes with their wonderful clearness of light. 'The Ferry' (plate 17) is one such picture. The river and the skiffs identify it as a typical picture of Grez. These skiffs appear in 'La Baignade' by Stott (plate 6) and also with the bridge at Grez in Lavery's 'The Cherry Tree' (plate 18).

Frank O'Meara, a fellow countryman of Lavery, was considered to be among the first to reconcile realism and decoration and is reported to have influenced Lavery considerably. O'Meara painted with painstaking realism slender elfin damsels. He lived withdrawn and by himself and died in 1888 at the age of 35. Not one of these three once highly regarded artists was to establish a lasting reputation.

Lavery would have a lot to tell the Boys on his return to Glasgow. He could pass on the advice which he had received from one of their idols, Bastien-Lepage, even if it had been given at a meeting of only a few moments duration on the Pont des Arts. The Boys could see, when they looked at Lavery's 'The

Plate 17
The Ferry before 1893
William Stott, of Oldham

Plate 18
The Cherry Tree
John Lavery (Cat. 73)

Cherry Tree' how utterly he had absorbed Bastien-Lepage's style. The links with France were continued for the Boys enjoyed, weekly, Aristide Bruant's journal *Gil Blas Illustré*.

Lavery decided to settle in Glasgow rather than in Paris, when he saw Guthrie's 'To Pastures New' at the Glasgow Institute exhibition in 1883. His decision could not have been made because Guthrie or his painting were entirely accepted. Lavery would probably have had to stand on tip toes to see 'To Pastures New' properly, for it had been hung over the door leading to the exhibition refreshment room. Much the same kind of fate awaited Lavery's important picture 'The Tennis Party' when it appeared at the Institute in 1885. It was hung in the passage. In Paris this picture was to be awarded a medal and later it was to be bought by the Bavarian Government for the collection in Munich.

THREE KEY PICTURES

It is strange that not one of the three principal pictures which mark the first phase of the group's achievements now rests in the city of Glasgow. Aberdeen Art Gallery was presented with Guthrie's 'To Pastures New' (plate 19) and also with Lavery's 'The Tennis Party' (plate 20) after it had been on the market at the end of the first World War. Macgregor's widow presented 'The Vegetable Stall' (plate 21) to the National Gallery in Edinburgh in 1939.

These three Boys were still fairly young when they each produced their masterpieces. Guthrie was only twenty-three when in the winter of 1882/83, he painted 'To Pastures New'. Macgregor's 'Vegetable Stall' was painted in 1884 when he was twenty-nine. Lavery was twenty-nine when, in the summer of the next year, 1885, he produced 'The Tennis Party'. All three paintings are large gallery pictures. The Guthrie and the Macgregor are an inch less than five feet in length. The Lavery extends to six feet. In keeping with the tenets of Realism the subject of each picture is taken from everyday life.

'The Tennis Party' is a very carefully composed picture and there are many studies for it. The tight composition helps to suggest the tension which is apparent in the game. Lavery already had an eye for a good looking woman, this time the well tailored figure of Miss MacBryde in action. The picture is also

Plate 19
To Pastures New 1882/3
James Guthrie (Cat. 42)

Plate 20
The Tennis Party 1885
John Lavery (Cat. 75)

Plate 21
The Vegetable Stall 1884
W. Y. Macgregor (Cat. 85)

a fine social record of the game as played at the time. One would not be entirely surprised to hear the faint plop of the return ball breaking the stillness of the evening air as the light slowly fades.

Lavery was attacked with charges of vulgarity for his choice of subject. A tennis party—whichever social strata played it—was not acceptable as the subject of a work of art. Wilenski points out that Lavery's picture was modelled on a Manet painting 'The Croquet Party' painted in 1874.

It was from Whistler that the Boys learned to select and to compose beautifully and this was something new and refreshing in Scottish Art. Basically the composition of each of the three key pictures already mentioned is large and broad, yet it is exceedingly carefully balanced. Macgregor sub-divides his picture plane into three simple rectangles which act as a foil to the circular baskets and mounds of vegetables. Lavery, too, uses a simple subdivision, to which he adds a beautifully composed arrangement of players and spectators in depth. Guthrie uses a low horizon to cut the composition into two large rectangles. Against these he places the figure of the goose girl in silhouette and balances her carefully with the freize of waddling geese. This was the formula used by Whistler in the celebrated portrait of his mother. Just as Whistler had to introduce the corner of a frame behind the head of his mother to balance the composition, so does Guthrie, to preserve the balance, have to bisect a goose and show its rear only, walking off left.

How do we describe the Boys' style? They were called Impressionists, but even allowing for the fact that there has been a change in the precise meaning of that word it is not a good description. 'Scotch Impressionism', a phrase sometimes used, is a very peculiar and suspect brand. Impressionist was good enough for the man-in-Sauchiehall-Street who thought it meant a quick, perhaps unfinished sketch. If Impressionist has come to mean today the translation of light and shade into colour, then Impressionists they certainly were not. Although all those who studied in France would have had the opportunity of seeing at least the final three of four of the now famous Impressionist exhibitions, they, like most others seem to have paid little attention to them. It is Guthrie's painting 'Midsummer' or 'En Plein Été' as he sometimes called it, which comes nearest, perhaps, to Impressionism. In it three ladies—one of them Walton's sister—sit taking tea in a sun dappled Helensburgh garden. Guthrie regretted giving it to the Royal Scottish Academy as his Diploma

picture because he considered it to be experimental and not typical.

The Boys were interested in light, it is true, but it was with the accurate rendering of tones, which was a task the Daguerreotype had recently proved itself so capable of recording. They were influenced by Bastien-Lepage and the *plein-air* school. Their homage to Bastien-Lepage seems to have been complete for Macgregor and Guthrie and even Crawhall at one time all signed their names in his capital letter style. But they did not fall into the trap, as some did, of producing boring grey photographic pictures. The Scottish weather is too boisterous and changeable to allow a long and steady even illumination of the subject—except perhaps in a summer gloaming which was the time Lavery chose to play his game of Tennis.

These three artists now moved on to something new. It could be argued that not one of them ever surpassed what he had produced to date. Guthrie was to concentrate more and more on portraiture. A certain dryness was to creep into the work of Macgregor who was forced to leave Glasgow because of ill-health. Lavery, too, was destined to leave the city to record Society life in London, Europe and America.

If 1885 marked the close of the first phase of the Boys' achievements, the autumn of that same year marked the opening of its second phase when a new recruit, Hornel, returned from his studies in Antwerp.

In France in 1885 the Impressionists' battle for recognition was now more or less over. Seurat produced his 'Un Dimanche d' Été à la Grande Jatte' and Renoir his 'Les Grandes Baigneuses'. In London a revolt was breaking out against the establishment. A group of artists were meeting in their studios to fight the Royal Academy. These men founded the New English Art Club which held its first exhibition in April 1886.

LONDON ALLIES

As it is clear that the Glasgow Boys had already grouped and were attacking the establishment in Scotland when the New English Art Club was being formed in London, it is entirely wrong to describe the Glasgow movement merely as a branch of the London movement. The aims of the two were nevertheless almost exactly identical. The Boys were dissatisfied with the

Royal Scottish Academy. The New English Art Club wanted to reform the Royal Academy. Both groups were composed mainly of men who had studied in France and who had come under the influence of the Barbizon School, the Realism of Bastien-Lepage and what was loosely called Impressionism. Prominent members of the New English Art Club were Clausen and La Thangue, both English followers of Bastien-Lepage. Also included in the N E A C were the Newlyn School who practised *plein-air* painting, but they did not rid themselves of the sentimental subject as successfully as did the Glasgow School.

Lavery exhibited in the first exhibition of the New English Art Club, as did his friend Stott. During the next year, 1887, Dow, Hamilton, Henry, Paterson and Walton joined the Club. Guthrie joined during the next year when there was a strong showing of Glasgow work. Harrington Mann and Roche were next to join in 1891 and then Macgregor followed in 1892 which was the year of the Glasgow School's mass resignation. There had been considerable jockeying for position within the club and by 1892 it was under the control of Brown, Steer and Sickert. This clique was apparently responsible for the rejection of a painting from Glasgow. Roussel (a great friend of Melville's) and about a third of the Club resigned in protest. Soon after Roussel went to Glasgow to report and the Glasgow men resigned there and then. The result was that the Club was reduced from eighty to thirty members. This act has been condemned as 'a striking example of Scottish clannishness' but it can be pointed out that the title of the Club—The New English Art Club—was equally, a striking example of impudence, using the word 'English' where 'British' should have been used.

It was probably their connection with the New English Art Club which prompted the Boys in 1887 to discuss the formation of their own formal and even secret society. The meetings were held in Walton's studio. Kennedy was to be President and rules and regulations were drawn up. There is also a hint of a break-away group claiming that they were the real Glasgow Boys. However, as stated earlier, nothing came of this society—but something did come of their attack on the Royal Scottish Academy.

There had been Glasgow members of the Royal Scottish Academy before, but they had quickly moved to Edinburgh on election. The Academy's fifth President was Sir Daniel MacNee whose term as President of the Glasgow Institute of the Fine Arts must have stood him in good stead when he became President of the Academy in Edinburgh. MacNee's successor was Sir William Fettes Douglas whose Presidency extended from 1882 until 1891, almost exactly the years of the Revolt in the West. The Boys maintained that you had to live in Edinburgh before the Academy would consider you or show your work. 'Awl Sur Fettes' (as Lavery called the President) thought that their view was 'based contemptibly on the loaves and fishes argument'. The President certainly did not hold much brief for their painting.

'The Edinburgh Academy' was hated and was the subject of some very violent attacks. A biting specimen was published in *The Scottish Art Review* in October 1889. The article is written in the form of the story of a scheming young artist whose ambition it was to join the Academy. He had studied in Paris, just as most of the Boys had, but his work was decried when he came home and he was accused of painting 'French'. He lamented, 'I had been painting nature as I saw it. In future, if I would become an Academician, I must paint nature as the Academy saw it'. Our aspiring Academician abandoned his new style but he then fell into the next trap, the trap of painting better than the Academicians. He soon discovered that the members of the Academy were not keen to elect people who outshone them. He also found that he had to cultivate Academicians by praising their pictures. By the time the last paragraph of the article is reached the artist is finally set for election. He concludes, 'At present I have got a clear majority pledged to vote for me at the next election. They have ruined my painting, so if they do not make me an Associate I shall become an Art critic and let them have it hot all round'.

This piece of vitriol is signed by four asterisks. The main Academy baiters in print were Paterson, Macaulay Stevenson and Pittendrigh Macgillivray. One of these may have written it.

Macgillivray was, quite openly, the author of another bitter attack on the Academy. This was published in his book of poems 'Bog-Myrtle and Peat Reek'. We who are accustomed

to the mass-produced paperback can only wonder at the luxury of 'Bog-Myrtle and Peat Reek' which was printed privately from hand set Caslon type on hand-made paper from Amsterdam, was hand sewn and bound in a limited edition of 250, each numbered, dated, and signed by Pittendrigh himself. Pittendrigh's diatribe was written in 1897 when he was an Associate. However, the poem was not published until 1922, by which time its author was safely an Academician of some twenty-one years' standing.

ANENT THE SCOTS ACADEMY

COME *East* and *West* like brithers 'gree
And canty sing along wi' me
The pleesures that in ART there be,
Wi' a' its variorum.
For new an' auld are only names;
Auld an' new, auld an' new—
New an' auld are only names,
Baith needed in the auorum.
They shouldna be a cause o' spite,
For every style has some delight;
Then each the other, haste, invite
To share a *merry jorum.**

II

Academies are but a pest—
Elections keen and a' the rest,
That friendship gies sae sair a test:
May some ill win' blaw owr them.
The *ballot box* and every vote,
Every vote, every vote—
Ballot box and every vote;
What decent man can thole them!
They're only means to cheat the mind,
They never make an honest find,
In fairness they are but a blind—
In *conscience* I abhor them!

* A drinking vessel, or the liquor in it.

III

The *Goddess* ART maun shürely smile
In wonder at the silly guile
Of artists that wi' *laws* compile
A thing they ca' *Academy*—
An inartistic, senseless thing,
Inartistic, inartistic—
Senseless, inartistic thing:
The thing they ca' *Academy*.
It's full o' ills when at the best,
Send *jealous hate* to every breast,
And for *Art's sake* gives peace nor rest—
Nae guid comes o' *Academy*.

IV

Come *painter lads* and *sculptors* too,
And *architects*, ye kittle crew,
We'll practise *Art* wi' less ado
Anent the *Scots Academy*:
And *politics* o' baith the schools
East and West, West and East—
Politics o' baith the schools,
That vex the *Scots Academy*.
We'll cast aside the wretched strife,
For rank and place that's now so rife;
We'll vow for ART *a better life*—
And damn the *Scots Academy*.

When the history of the Royal Scottish Academy came to be written in 1916 by Academician McKay, the defence of the Academy was at last heard. It was argued that artists were required to stay in Edinburgh so that they could take full part in their duties as Academicians. However, it was admitted that at one time 'The Academy was in danger of becoming a civic rather than a national institution. That charge has been freely made against it, and there was some truth in the indictment'.

Not all members of the Academy were against the Glasgow men. Support came first for Melville who was elected Associate in 1886, but as he lived in Edinburgh this could not really be counted as a complete success. There were tremendous re-

joicings in the Glasgow Art Club on that evening in November 1888 when a telegram brought the news that Guthrie had been elected an Associate. Walton's crisp drawing of Guthrie (plate 22) was obviously drawn to commemorate the occasion. Walton's own Associateship followed the next year. Then there was a breakthrough in 1892 when Lavery, Henry and Macgillivray were elected Associates and Guthrie was made Academician. The Boys were beating the Academy by joining them. Everyone who was invited joined with the exception as far as we know, of Hornel who, if we believe what he says in his letter (Cat. No. 175) declined not because of any animosity which he may have retained from his earlier days but because he was happy as plain Mr Hornel. Thus the Scottish Academy ate the not unwilling Glasgow Boys and was much the better for the meal.

Later Guthrie was to become a most distinguished President and Macgillivray who had taunted the Academy in his poem was to design the Academicians' robes.

THE SCOTTISH ART REVIEW

The year 1888 must have been a very full and interesting one for the Boys. They had received the first sign of public recognition on Guthrie's election as an Associate of the Royal Scottish Academy. That year also saw the publication of their own magazine, *The Scottish Art Review*. The inside story of how it began through the keenness of Paterson and the putting up of a fiver each by the twenty-three Boys is recounted by T. J. Honeyman in his article in *The Glasgow Art Club 1867-1967*. There is no need to repeat the details here. *The Scottish Art Review* was no shoddy, pretentious, amateur affair. Printed by Walter B. Blaikie of Constable's it was a dignified, and wide ranging magazine covering music, poetry, architecture and literature as well as painting. There were reviews of exhibitions in Europe. It gave one or two of the Boys a chance to decorate a page of poetry, to have their work reproduced or to see a reproduction of some admired master, e.g. 'Pas Mêche' by Bastien-Lepage. The issue for December 1888 noted the death of Frank O'Meara whom Lavery had met at Gres. O'Meara's 'Evening in the Gratinais' was reproduced. For a time it was edited by James Mavor, Uncle of Bridie and later Professor of Political Economy at Toronto University. It ran from June 1888 to December 1889,

after which it was taken over and became the *Art Review* for a little before it disappeared—though not quite without trace for the name 'The Scottish Art Review' was chosen by the Glasgow Art Gallery and Museums Association for its magazine. A fitting compliment.

CAMBUSKENNETH

1888 found the Boys returning to the communal life which they had once led at Cockburnspath. The new painting ground was at Cambuskenneth, a historic little village, now joined to Stirling. Walton had a studio there and Crawhall and Guthrie joined him. Guthrie was at Cambuskenneth when the news of his Associateship came from Edinburgh. Guthrie was to produce some fine pastels there but the place did not become quite as important as Cockburnspath.

The photograph of the interior of Walton's studio (plate 23) shows it to be a little primitive. A large worn sketching umbrella leans against the hand-decorated fireplace. Three swallows have been inscribed on the door. Something in their joyful movement suggests the inscriber to be Crawhall. The four Japanese prints pinned up over the fireplace give visual proof of their interest in the Art of the East. They remind us of another young Glaswegian, Charles Rennie Mackintosh, who also had Japanese prints over his mantelpiece.

William Kennedy worked nearby at the King's Park where he found inspiration for his favourite military subjects. His adoption of a personal military style, as shown in his caricature (plate 24) earned him the knickname of 'The Colonel'. Kennedy painted in the pleasant orchards and woods in the countryside (plate 25) and here he probably painted 'Spring' (Cat. No. 68). He also recorded what must have been a very familiar sight to the Boys when they travelled into Glasgow to discuss the affairs of *The Scottish Art Review* or undertake other business. His 'Stirling Station' (plate 26) shows the station's gas mantles glowing, and signal lights winking in the dusk. The engines issue loud hisses of steam. It is a nostalgic record of an era which has now gone forever.

We know that Crawhall and Guthrie must have left Cambuskenneth to visit Bristol that year, 1888, for it is recorded in Crawhall's brilliant watercolour 'The Aviary, Clifton' (plate 27).

Plate 22
James Guthrie 1888
E. A. Walton (Cat. 123)

Plate 23
Walton's Studio at Cambuskenneth
photograph (Cat.

Plate 24
I dote on the Military—I Ken-I-Dae
caricature Kopecks

Plate 25
William Kennedy at Work
photograph (Cat. 151)

Plate 26
Stirling Station c.1888
William Kennedy (Cat. 69)

The backs of their respective sisters' heads are included in the picture. This work has been described as one of the finest of British watercolours. How superbly Crawhall catches the quick movements of the birds. He renders the fluttering of the gaudy bird with a flurry of brush strokes. How carefully he catches the exact attitude of the head and the bright eye of the white bird in the foreground.

Crawhall was six years the junior of the other watercolourist of the group Arthur Melville. No doubt Crawhall learned a great deal from him when he visited Cockburnspath. The styles of these two are, nevertheless, completely different. A comparison of the two watercolours 'The Bullfight' (plate 28) by Crawhall and 'The Little Bullfight' (plate 29) by Melville reveals these differences. These pictures illustrate almost exactly the same moment of the *corrida* when the *picador* thrusts his lance into the neck of the bull. Melville is interested in the dark shape of the bull against the white horses, while Crawhall is interested in movement, in the upward thrust of the bull as it lifts its tormentor's horse clear of the arena floor. Melville's soak-and-saturate technique limited him to more static compositions. Crawhall's superb technique was always subservient.

That year Melville was elected an Associate of the Royal Society of Painters in Watercolour. The next year he moved to London.

THE ARTS FLOURISH

If the year 1888 was a full one for the Boys it must have been a particularly interesting one not only for them but for the citizens of Glasgow as well. There was undeniably a quickening of interest in the Arts in the city. One manifestation was Glasgow's first International Exhibition. London had launched the fashion for such exhibitions in 1851. Admittedly Edinburgh had got hers over in 1886. Admittedly Glasgow's didn't come until 1888—but it did mark the considerable attention which was now being paid to the Arts, for one of the main purposes of the Exhibition was to raise money for the building of a new Art Gallery and Museum. The city's pictures (a considerable collection) were housed in inadequate premises in the McLellan Galleries in Sauchiehall Street. The exhibits in the City Industrial Museum were crammed together tightly into what had once been a little country mansion

J. Crawhall Junr.
Clifton.
'83.

ıte 27
e Aviary, Clifton 1888
seph Crawhall (Cat. 28)

Plate 28
The Bullfight c.1890
Joseph Crawhall (Cat. 31)

ate 29
ıe Little Bullfight.
Bravo Toro' before 1899
rthur Melville (Cat. 93)

Plate 30 **Roses** 1889 Stuart Park (Cat. 95)

on the banks of the river Kelvin, in Kelvingrove Park.

James Sellars, one of the foremost architects in the city in his day, received the commission to design the exhibition buildings for Kelvingrove Park. There is a certain air of dignity about both Sellars' personal appearance (a grave bearded face) and his architecture (e.g. St Andrew's Hall, Kelvinside Academy). He must therefore have found the designing of the curious onion domes of these buildings something of a light relief. They soon earned for themselves the nickname of 'Baghdad on the Kelvin'. Genuine gondoliers, specially imported from Venice, sang as they poled visitors up the limpid waters of the Kelvin. At the opening of the exhibition in May the Prince and Princess of Wales were presented with an album of sketches executed by members of the Glasgow Art Club. Lavery spent a considerable time sketching in the Exhibition grounds and had an exhibition of these works which led to his official commission (Cat. No. 76) to commemorate the crowning glory of the whole exercise, a visit from no less a person than Her Majesty Queen Victoria. What more could Glasgow ask for? It was a splendid exhibition. What is more important a profit was declared at the end of it and that profit was set aside for the building of the Kelvingrove Art Gallery and Museum.

A new treatment of the still-life developed in 1889, five years after W. Y. Macgregor's important 'Vegetable Stall'. This happened in the work of Stuart Park in a series of flowerpieces of which 'Roses' (Plate 30) is a fine example. Park's simplification of the planes of the flowers and their wrappings has led to this series being referred to as 'Cubist'. However, as Ailsa Tanner has pointed out, these paintings do lead on to the flowerpieces of Peploe. Park later developed a most prolific, fluent and calligraphic style painting a petal per brush stroke. These pictures, often hung in heavily ornate gilt frames gave the proper touch of opulence over the black marble fireplace of many a dignified Glasgow terrace house.

THE GRAND COSTUME BALL

Not all artists are 'Clubbable', but all the Boys with the exceptions of Crawhall and Melville were members of the Glasgow Art Club. Christie, Guthrie, Pirie and Macaulay Stevenson became Presidents of the club. The club must have been very

handy for them, more so when it moved to 151 Bath Street and later in 1892 to its present premises at number 185 Bath Street. Many of the arguments put up by these young men must have been contended and thrashed out, and as many no doubt left unresolved, over the convivial glass.

To raise funds for the Scottish Artists' Benevolent Society the Glasgow Art Club held a great fancy dress ball in the St Andrews Hall on the evening of Friday 29th November, 1889. There were over 900 guests and those who only came to watch had to wear evening dress. There was a *tableau vivant* based eruditely on Delaroche's 'Hemicycle of the Arts', the celebrated frescoes in the Academy of Fine Arts in Paris. The artists chose to go as Old Masters. Guthrie went as Apelles, Paterson as Botticelli, Lavery went, bravely one thinks on looking at the Annan photograph of the occasion (plate 31), in the baggy hat and even baggier pantaloons of Rembrandt. A corner of the hall was set up as a studio for lightning sketches and a notice announced 'A Fresh Old Master Every Half Hour'. During the evening Hokusai (Walton) became engaged to Whistler's Butterfly (Miss Helen Law) and Rembrandt (Lavery) recorded the joyous occasion (Cat. No. 167). One can't help but wonder how many partners a certain Miss Jackson found for the Quadrilles, Waltzes and Lancers on the programme—she went dressed as a Scotch thistle.

Everyone who read the local magazines knew from the art critics exactly what was going on in the artistic world. Little snippets appeared noting, for example, that Mr Henry had left for a week's sketching trip in the country. Such attention is now only reserved for Prime Ministers and Pop Groups. The Art Critics of the papers went round the studios of the artists *before* an exhibition opened to see the pictures which were being prepared. Two extracts may be quoted to show the exceptional interest in the Arts at this time. First a newspaper character is made to comment succintly in the local *patois* 'Art Pentin's a tred (trade) by itself, noo. There used to be hardly ony picture penters in Glesca. It was a' shipbuilding and chemical works that needed big lums'. Second, the journalist William Power could recall, 'I was too young to be fully conscious of what was going on, but I was caught up by the enthusiasm of my older associates, all ordinary folk. The crowded Institute was as exciting as cup-tie football. Arguments were raging in front of every Glasgow canvas and continued at home over the teacups'.

te 31 **The Grand Costume Ball** 1889 photograph (Cat. 166)

THE GLASGOW INSTITUTE OF THE FINE ARTS

To exhibit at the Institute had been the aspiration of the artists when they were young. The Institute, founded in 1861, had held its annual exhibitions in the McLellan Galleries in Sauchiehall Street, but in 1879 it was bold enough to embark on a plan to build a suite of galleries for itself. J. J. Burnet was asked to build the galleries, which he did in a French Renaissance style. Burnet had just come back from his studies in Paris and was at the beginning of what was to be a very distinguished career. The façade of this building (plate 32) had a frieze by Mossman and was crowned by a group consisting of Minerva with three children. Later when the building was sold to Pettigrew and Stephens (plate 33) the façade was cut off by the marble and plate glass of the new shop front, from the street beneath. Recently, after a fire, the whole façade has been cruelly razed. In their hey-day they must have been extremely handsome galleries. On Musical Mondays (plate 34) the crowds flocked in to gossip above the strains of such favourites as 'Zampa', 'The Bride of Lammermoor' or 'Kathleen Mavourneen'. They reached the galleries through a vestibule in red, white and black marble by a magnificent staircase (plate 36) flanked by lions and thence into a suite of rooms in the Etruscan style with wooden panelling and red walls (plate 37). 'Nowhere else', as a local magazine made clear, 'and certainly not in Edinburgh, are the rooms so well lighted or so excellently calculated to show off pictures'.

It was at the 29th Institute Exhibition, February to March 1890, that the new impetus deriving from the friendship of Henry and Hornel made its impact. Number 767, priced at £75 and called 'The Galloway Landscape' by Henry was at the centre of the storm.

NEW DEVELOPMENTS

To trace the events which led to the painting of 'A Galloway Landscape' it is necessary to move back five years to 1885 when Hornel returned to Scotland after his studies in Antwerp. Hornel, the baby of the group, four or five years younger than most of them, appears to have struck up an immediate friendship with Henry who had shown himself to be, stylistically at least, very impressionable. Henry's 'Playmates' of 1884 is,

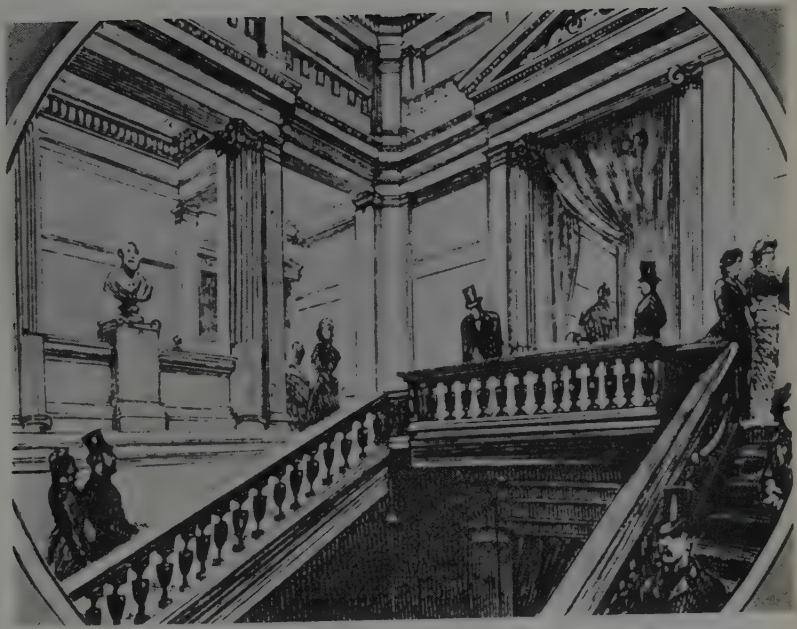
Plate 32
The Glasgow Institute of the Fine Arts

Plate 33
The Façade of the Glasgow Institute of the Fine Arts Gallery c.1960 photograph

Plate 34 **A Musical Monday at the Institute** sketch by 'T.W.Y.M.'

Plate 35
Show Your Ticket

36
Institute's Staircase



e 37
e of the Institute's
leries

for example, a little too near Guthrie's 'Schoolmates' for comfort. Henry's new found friend introduced him to his home in Kirkcudbright, in a part of Scotland with its own particular lush character. This quality certainly influenced the painters. Something of the same heavy, flower-filled atmosphere which one associates immediately with Hornel is to be found in the art of the late John Maxwell who also came from that part of the country. Henry and Hornel were visited by Guthrie in Galloway in 1886 and 1887.

The new elements which Henry and Hornel introduced into their painting were entirely different from—even alien to—the realism which had been preached and practised by Macgregor, Lavery and Guthrie. Linear rhythm becomes important now, as does a rich and decorative patterning. Caw lists the influences which brought about this new interest: Melville's strong bright colour: the Monticellis seen at the Edinburgh International Exhibition in 1886: and the Rossettis and Burne-Jones which were exhibited at the Glasgow Institute. But Melville was probably as strong an influence as any. While at Cockburnspath, he had wrestled with a large oil painting called 'Audrey and her Goats'. Melville worked on this picture over a number of years before it was shown at the Grosvenor Gallery exhibition in London. This picture is now, sadly, almost beyond repair and the pure colour which Melville applied and which once scandalized has completely darkened. But through this darkness there is a tantalising glimpse which does more than to suggest that this work was the forerunner of the new style which Henry and Hornel now took up.

In his choice of motif Hornel did take something from the earlier phase. He took the little girls which Guthrie had used in 'Schoolmates', or Henry in his 'Playmates' (plate 38), from their original cool, static, tonal East coast setting and imbued them with a Gallovadian headiness to rush and turn through mellow landscapes as they do in 'Dance of Spring' (plate 39). The use of this motif runs throughout Hornel's development. At best, as in 'The Coming of Spring' (plate 40) where four little girls charmingly gather snowdrops, it can be quite delightful. But it did degenerate later into unhealthiness where these impossible siblings peer with flushed cheeks through the thick palette-knife impasto—uneasy idealisations of Hornel's bachelorhood.

Plate 38
Playmates
George Henry

Plate 39
The Dance of Spring
c. 1890/93 E. A. Hornel
(Cat. 64)

Plate 40 **The Coming of Spring** 1899 E. A. Hornel (Cat. 67)

One of the finest expressions of this new interest was Henry's 'A Galloway Landscape' (plate 41). It is held that this picture was painted on a spot at Lochfergus, near Kirkcudbright, but it is, surely, a summation of many such hills peculiar to that part of Scotland. A discovery by Cordelia Oliver of an illustration of another painting by Henry of the same title (plate 42) is important. The recently discovered painting is close enough in its view of the landscape to suggest that it might have been a preliminary study or a related work or even a version of the landscape which was over-painted and now lies underneath Henry's famous picture. A comparison of the two works shows clear differences. These are the essential differences which mark quite distinctly the new interest from the old. The clear crisp tonal rendering of light in one version is replaced by a shimmering autumnal glow in the other. The little burn curving through one picture is re-channelled in the other into a series of taut sinewy curves which are continued up and round the picture by the line of the hill. Ian Finlay has demonstrated elsewhere that these linear rhythms are not unlike the linear rhythms of Pictish carvings (and Picts also lived in Galloway). Does the linear style of 'A Galloway Landscape' also herald another style which had particular associations with Glasgow—the Art Nouveau decorations of Charles Rennie Mackintosh and his group? The young Mackintosh was just out of his apprenticeship the year 'A Galloway Landscape' created its uproar at the Institute. Did Mackintosh visit this exhibition to see displayed the architectural drawing by the firm of Honeyman and Keppie in whose office he was, or was about to become, a young draughtsman? Such a perceptive student as he must have been well aware of the issues for which Boys stood: these issues surely shaped to some extent his own the radical thinking.

It is a little difficult to imagine today that the qualities in 'A Galloway Landscape' once evoked fierce argument. It was once decried for offering merely the qualities of a rag rug. It does deserve today, with the knowledge of Gaugin's work at Pont Aven at roughly the same time, considerable respect. In this work Henry, once the absorber of styles, had made his own statement.

One local critic said of the work of Henry and Hornel that year, that he looked forward 'with high anticipation for the more

Plate 41
A Galloway Landscape 1889
George Henry (Cat. 54)

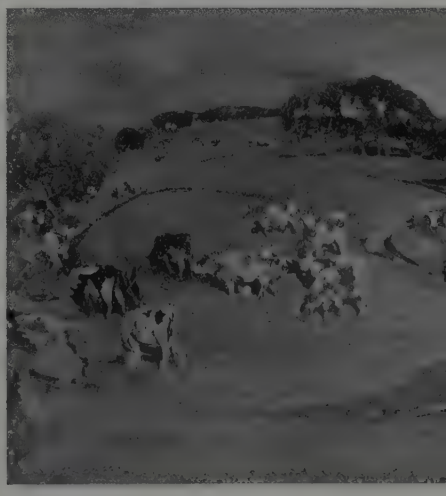


Plate 42
A Galloway Landscape
George Henry (see note Cat. 54)

perfect realisation of the ideas from these artists at no distant date'. He did not have to be kept waiting too long for the second manifestation of the new approach, 'The Druids' (plate 43) was to appear later that same year, not in Glasgow, but in the Grosvenor Gallery in London.

'THE DRUIDS'

Such a close friendship had grown up between Henry and Hornel that they conceived the idea of working together on the same picture. Neil Munro records that a badly shaken art critic visited their joint studio at 132 West Regent Street where he found them bellowing a wild Druid chant called 'The Black Whale Inn of Askelon' as they worked together on the picture. The chant appeared to be an essential part of the technique of painting the five foot square canvas (plate 43). When they were not chanting the artists talked of Monticelli, Chiaroscuro, values and gluepots. The critic, unable to apply his usual clichés, could only mutter 'Mysterious stuff! Careless draughtsmanship! No sensible story! No finish! Gobs of gold leaf!'

Neil Munro saw this picture, understood it, but did not completely approve of it. He wrote, 'It was at that moment, and in that dingy studio, I think, Hornel found himself, though 'The Druids' was only an ébauche of the vision inspired by the hymn of freedom. No real kick in it! Fiona MacLeodish in its Celticism!' 'Fiona MacLeodish' is a reference to the Celtic Twilight poetry emanating from, among others, William Sharp, who used 'Fiona MacLeod' as a pseudonym. Sharp became London art critic of *The Glasgow Herald* in 1885. 'The Druids' may have been one of the influences which brought his interest, later, in the Celtic world.

In 'The Druids' the use of gold and the patterning on the cloaks has a splendidly barbaric effect. Roche had used gold some years before in his 'Good King Wenceslas' (plate 44). The decorative effects in 'The Druids' may have influenced Frank Brangwyn who heard of it from Melville. Yet it is not an entirely decorative picture for the earliest interest in light is still evident. The top third of the picture is bathed in light while the bottom two thirds, which contain the principal figures are in shadow. Light catches the face of the central figure, leaving the jaw in shadow.

Another joint production, 'The Star in the East', now in the

Plate 43 **The Druids: Bringing in the Misletoe** 1890
George Henry and E. A. Hornel
(Cat. 60)

Plate 44
Good King Wenceslas 1887
Alexander Roche (Cat. 104)

Glasgow Art Gallery and Museum is altogether a less successful picture.

LONDON AND BEYOND

'The Druids' by Henry and Hornel was seen in the summer of 1890 at the Grosvenor Gallery in London. It was described by Walter Armstrong in *The Magazine of Art* as 'by far the most daring performance' sent in by 'The Young Caledonians'. The Grosvenor Gallery was a most appropriate place for a group of anti-establishment artists to be shown. It had already earned itself a reputation for exhibiting controversial pictures. It was here that Ruskin had seen Whistler's 'Falling Rocket at Cremorne' resulting in the celebrated trial. The gallery had been set up in 1877 by the wealthy banker Sir Coutts Lindsay who appears in a cartoon in Punch holding a shield blazoned with a finger held to a nose, 'Jousting with the President of the Royal Academy'. The 'Greenery-Yallery' Grosvenor Gallery was richly appointed and it suited the fashionable ladies who visited it to pronounce their opinions—again according to *Punch*—'Quite too utter' or 'How really quite too far than most awfully delicious'.

It was George Clausen who suggested the inclusion of a group of Scottish work in that year's exhibition. Clausen's own career, to that date, had followed much the same pattern in England as the Boys' in Scotland. He was strongly influenced by Bastien-Lepage. In 1886 he crusaded against the Royal Academy and he was an original member of the New English Art Club. He, too, in later life became a member of the Academy which he had once criticised. Clausen showed in this large mixed exhibition of about 450 paintings and sculpture, his 'The Girl at the Gate' now in the Tate Gallery. Among others exhibiting were Brangwyn, Furse, Stott and Millais. There were other Scots, including the hated President of the R.S.A. Sir William Fettes Douglas himself and such London Scots as David Murray, Orchardson and Pettie. The hanging committee included Clausen, Orchardson and Melville so it is not surprising that the Boys got a good place on the line.

Thirteen of the Boys were included and they were represented by eighteen works. Two of them had already left Glasgow. Christie was now living in the King's Road, Chelsea, and Mel-

ville was now resident in Kensington. Guthrie was represented by his 'Pastoral', Lavery by 'The Morning after the Battle of Langside', and Melville by 'Audrey and her Goats' which had been rejected from the Royal Academy at the last moment and for which space had to be hurriedly found. Crawhall showed 'The Aviary, Clifton'. The others were Dow, Kennedy, Corson Morton, Paterson, Pirie, Roche, Walton, and, of course, Henry and Hornel.

It was the first showing of the group in force in London. *The Times* of 5th May, 1890, said, 'For the first time since the famous split the Grosvenor Gallery Exhibition is equal in interest to its rival in Regent Street . . . these pictures have a kind of family likeness to one another; they indicate that existence of common tradition and common methods which constitutes a school of painting. Trained draughtsmanship, combined with a preference for strong and sometimes heavy colour, a tendency to impressionism, a fondness for dark tones relieved by very high lights are to be noticed in the majority of these pictures . . .'. If the existence of this group came as a surprise to critics in London it may even have come as a surprise to the Boys themselves to discover that they were in truth a recognisable group. This quality was apparent to two organisers from Germany who were looking for interesting work to be included in the Munich International Exhibition. Their visit to the Grosvenor Gallery led to Glasgow work being known on the Continent as well, but these events are dealt with in a later section of the catalogue (page 66) by Henry Prais.

SALUTE TO THE MASTER

If the Boys had an influence in London and abroad they were able to do something far more difficult—have an influence in their own city. The group were able to persuade Glasgow Corporation to purchase Whistler's portrait of the Scots historian Carlyle. In doing so they made Glasgow Corporation the first official body in the country to recognise Whistler.

The influence of Whistler on the group is evident. Lavery chose to give his portrait of Cunninghame Graham the alternative title, in the Whistler manner, of 'A Harmony in Brown'. Guthrie in his portrait 'Miss Jeannie Martin' relies a little too heavily on Whistler's portrait of Miss Alexander ' A Harmony

in Grey and Green'.

The portrait of Carlyle had been seen in Scotland before. When it came to the loan exhibition at the Scottish National Portrait Gallery in Edinburgh in 1884 a letter to the Scotsman on 6th October by George Halkett urged its purchase for the Portrait Gallery. This was followed the next day by another letter of support from the historical painter William Hole. A subscription list was started and the necessary sum of 500 guineas was nearly reached when Whistler heard that there were people among the subscribers who did not support his theories. He telegrammed 'The price of the Carlyle has advanced to one thousand guineas. Dinna ye hear the bagpipes?'

The portrait again appeared in Scotland, this time in Glasgow, at the 1888 International exhibition (No. 164 £1,000 Note, *not* guineas) and the painting of the 'Mother', so closely related in composition to the Carlyle, at the Glasgow Institute the next year. The Boys made their esteem of the Carlyle quite clear when they chose to reproduce it in volume 15 of their own magazine, *The Scottish Art Review*, in August 1889.

The Boys were by this time probably on the crest of the wave after the success of the London and Munich exhibitions. A plot was hatched to secure the portrait for the city collection; the ring-leaders were Walton and Guthrie and the dealer William Craibe Angus had a hand in it. The headquarters were the Glasgow Art Club. A petition was raised and signed by 90 people of which 64 were artists including Millais and Orchardson. Whistler replied to Walton who acted as correspondent and made it clear that although he was flattered by the names of the people who had signed this petition the price would still be 1,000 guineas. A deputation from the Art Club then went to the meeting of the Parks and Galleries Committee of the Corporation at which, with speeches of support, they presented their petition. So the minutes of the Corporation of 21st March 1891 record that 'The sub-committee reported that they had, as authorised, arranged to purchase Whistler's "Portrait of Carlyle" for the sum of one thousand guineas . . .' The final part of the sentence continues however, '. . . and that it had been found impossible to get a reduction on this price'. This rather inconspicuous statement hides a rather amusing set of proceedings when one of the sub-committee sent to negotiate with Whistler set out determined to get a reduction in price. He should, of course, have known better. Whistler met him and his companion in his

sparsely furnished room wearing a brown velveteen jacket and loose necktie, his hair well oiled and curled and worn to his shoulders. He served them tea with lemon and rum in it and talked about everything else except the portrait. It wasn't until the second meeting the next day that the two were shown the portrait. The Councillor who wanted a reduction in the price was bold enough to suggest that this should be given as the picture was not life size! A verbatim report of the exchange is recorded elsewhere. So there appeared in the local magazine the cartoon (plate 45) showing Whistler putting the last touches to the Carlyle and screwing down the packing case containing the portrait with its destination, next to the butterfly signature, clearly marked, Glasgow. Glasgow was well ahead. It took Clémenceau to persuade the French nation to buy the 'Mother', ten months later.

The Boys were proved right in urging the Corporation to buy the 'Carlyle'. Recently the purchase was praised in a book on British Painting—'The provincial curators sometimes bought shrewdly for no one can deny that a thousand pounds was little enough to pay for Whistler's 'Carlyle'. Again, the painting has, with a fine poetic justice, been called by David Piper then Curator of the National Portrait Gallery (the Gallery which once turned it down as not even worth considering as a painting far less as a portrait) 'the most enchanting portrait to come out of the 19th Century'.

Plate 45
Jimmie Whistler on the Job
cartoon

The relationship with Whistler was to develop further and in the case of Walton (who lived next door to him for a time in London) and of Lavery (who became Vice-president to Whistler as President of the International Society) into friendship. When Guthrie was voted President of the R.S.A. in 1902 Whistler was made an honorary member of the Academy. The Royal Scottish Academy was (apart from the International Society) the only official artistic body represented at Whistler's funeral on July 22, 1903. Walton attended as a member of the International Society and among the six pall bearers were Lavery and Guthrie.

In the last year of Whistler's life the University of Glasgow, at the prompting of Guthrie and Professor Raleigh, conferred an Honorary Doctorate on Whistler. This recognition of Whistler was to be repaid to the city many years later when in 1935 Miss Birnie Philip, the artist's sister-in-law, who had looked after him at the end of his life, presented the University with a collection of his paintings, pastels, drawings and personalia including the superb K'ang Hsi and Ch'ing blue and white china which Whistler had collected. Among the papers is the manuscript of his 'Ten o'clock lectures' which Lavery once described as the Boys' gospel of Art.

JAPAN GLASGOW TOKYO

Another manifestation of Whistler's influence was the long trip to Japan which was undertaken by Henry and Hornel. They decided to go to see for themselves, and were probably among the first who did. However, they did go in the steps of Alfred East. East had studied at the Glasgow School of Art, Paris and then Barbizon some years before the Boys had. His visit to Japan seems to have been made sometime before 1888. He exhibited his work in London and at the International Exhibition in Glasgow in 1888. James Mavor, as editor of the 'Art Review' chose to illustrate three of East's works in the issue for January 1890. East's watercolour 'Kioto' may have served as an exemplar for Henry.

Early in 1893 Henry and Hornel set out for a trip that lasted a year and a half. It is extraordinary that so little tangible evidence (beyond, of course, the work they produced) of that exciting trip has survived. What had happened to all their letters,

bills, and other souvenirs which they must have brought back?

Although Henry and Hornel had previously worked closely together, even on the same pictures, they now developed their own individual styles and, by all accounts, their very close friendship cooled.

Henry was the more sensitive to the qualities of Japanese Art and some of its delicacy is infused in the scenes of Tokyo which he sketched. For many of these he adopted an oriental upright shape. He seems to have made a series of paintings displaying strong draughtsmanship and skilful handling of paint of a Geisha girl of which Plate 46 is one. There is another, 'Japanese Lady with a Fan', in the collection at Kelvingrove Glasgow and another full-face view was reproduced in the 'Studio'. Henry painted less than Hornel and, as Caw puts it, decided that 'East is East and West West.'

Hornel produced enough work to have a special exhibition of his Japanese pictures in 1895 in 'La Société des Beaux-Arts', 232 West George Street, the Gallery of the dealer Alex Reid who had helped in making the arrangements for the trip to Japan in the first place.He gave a talk about his trip at the Art Gallery on the 9th of February. None of the usual qualities which one might expect an artist to be influenced by, in Japan affected Hornel. He did not look at Japanese Art but at the country itself. He saw the colour of Junks in harbour, the blaze of colour in the bazaar, and the fresh white and pink of the blossoms. These colours Hornel translated into fragmented shapes in thick and rich pigment—'luscious impasto' as a contemporary critic put it. His broken brushwork and concern to leave paint as paint for its own sake herald many of the attitudes of the next generation of Scottish artists. Hornel's Japanese pictures—a rare and strange hybrid of Glasgow and Tokyo—are quite unique. They mark the apogee of the second and final phase of the Glasgow Boys development. And yet the trip did not extend Hornel's rather limited motif. In 'A Japanese Tea Garden' (Plate 47) one realises that the girls are the same as the girls which Hornel had painted before, though this time they are dressed in Kimonos.

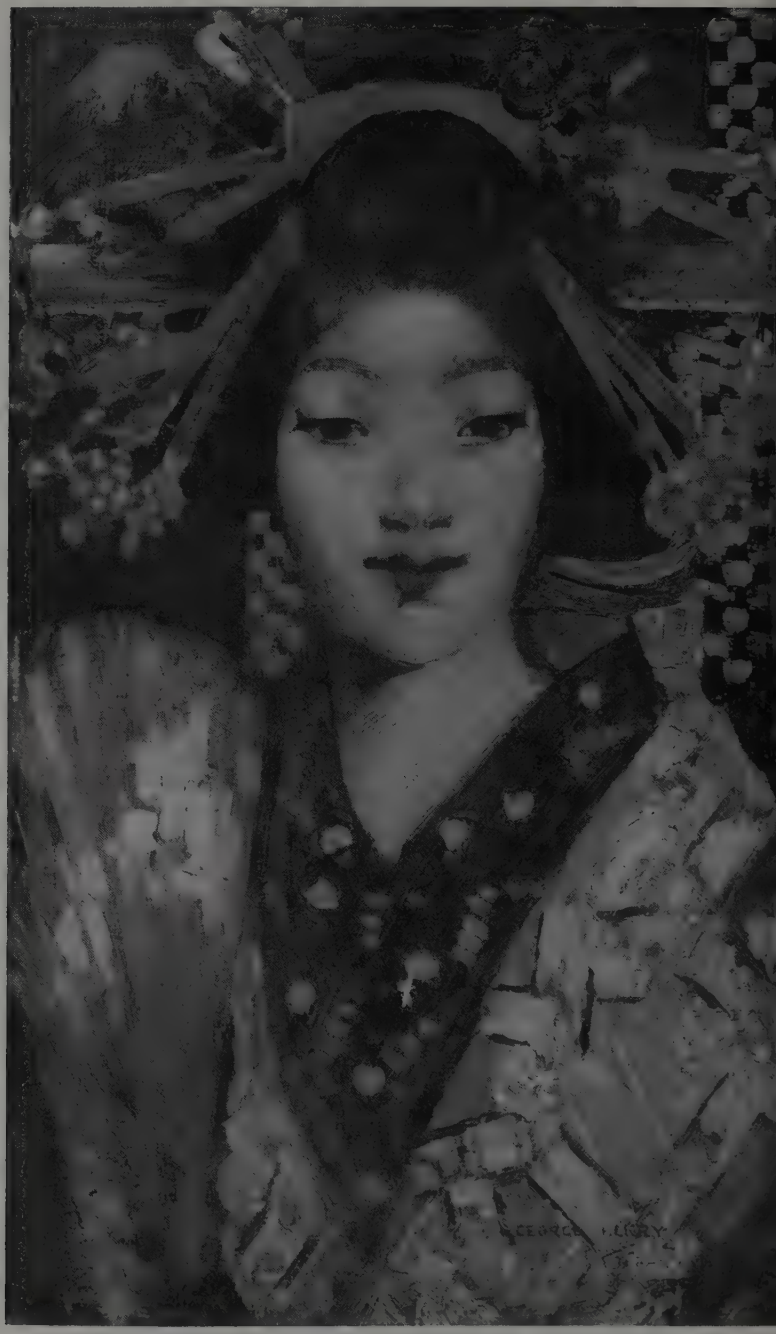
At the end of the visit Henry decided to move to London. In 1901 Hornel moved out of his studio, further along the High Street in Kirkcudbright, to live in some style in the fine mansion called Broughton House. There he added a handsome Gallery and studio which may be visited today. In his splendid garden, much of which is preserved, are the other influences of his visit to

Japan and also of his later visits to the East; lily ponds with stepping stones, clumps of bamboo, a hugh magnolia tree and stone troughs of Japanese creeping pine.

Kirkcudbright tittle-tattle had it, at one time, that Hornel harboured a helpless notion for the artist Jessie M. King who lived further along the street at Greengates. However it was Hornel's three sisters who looked after him—and Tizzie Ann in particular. Apparently it was not an unfamiliar sight in the town to see the four of them on their way to paint, the sisters laden with gear preceding their venerated brother.

WILLIAM BUCHANAN

Plate 46 **Geisha Girl** 1894 George Henry (Cat. 57)



te 47 **A Japanese Tea Garden** 1894 E. A. Hornel (Cat. 65)

THE BOYS ABROAD
ON THE CONTINENT

At the turn of the century, works by the artists represented in this Exhibition could be seen in the galleries of Europe: from Brussels in the West to St Petersburg in the East, from Abo (Finland) in the North to Florence (the Uffizi) in the South. Not only were they exhibited, but many had been acquired by these Galleries as well as by the Luxembourg Gallery in Paris, the National Galleries in Berlin, Vienna, Prague, and Budapest, the New Pinakothek in Munich and by a large number of municipal galleries such as those in Ghent, Stuttgart, Karlsruhe, Weimar, Barcelona and Venice.

The international reputation of the Boys had also been given concrete recognition. Guthrie and Lavery had been elected as members to the Societé Nationale des Beaux Arts in Paris, a singular honour for anyone and bestowed but sparingly on a foreigner. When reviewing Guthrie's portrait 'The Rev Andrew Gardiner', a respected French critic said: 'It reveals to us a master and we would most gladly naturalise this foreigner so full of talent'. It would be mean not to see behind this gentle annexationist desire the supreme compliment paid to Guthrie by these remarks.

GOLD MEDALS

In 1888 Lavery's 'Tennis Party' exhibited at the Salon des Champs Elysées was awarded a Gold Medal, a recognition never before accorded to any work from Scotland. Works by Paterson and Roche received a 'Mention Honourable' in the Salon of 1890. At the international Exhibition of Art at the Glaspalaste in Munich in 1890, out of nineteen artists represented in the present Exhibition no fewer than four were awarded 2nd class Gold Medals (Crawhall, Lavery, Paterson, Walton) and one a 1st class Gold Medal (Guthrie). Two more 1st class Gold Medals (to Lavery and Melville) and five more 2nd class Gold Medals (to Hamilton, Murray, Roche, Stevenson and Thomas) were awarded at the Munich Glaspalaste Exhibitions of 1891, 1893, 1897 and 1901. Thirteen of the artists in the present Exhibition were made corresponding Members of the Munich Secession in 1893, the year of the Secession's first exhibition. Guthrie was made an Honorary Member of the Secession in 1896, and Hamilton was made a Cavaliere of the Crown of Italy in 1901.

This roll call of artistic achievement is bound to raise a number of questions. What occasioned the virtually meteoric rise to prominence of The Glasgow Boys on the Continent? What were the qualities of their works that aroused so much attraction and interest? What particular contribution were the Boys seen to be making to the development of European Art? How was their collective achievement explained? (The answers to these questions tentatively offered here are mainly based on some researches made in Munich and await amplification through studies at other centres).

Lavery's outstanding success in Paris in 1888 with his 'Tennis Party' seemed no more than the achievement of a gifted individual artist. As far back as 1883 his first painting exhibited at the Salon had been bought by the French sculptor St. Marceaux. And there were other such individual achievements. In Galignani's *Messenger of Paris* the merit of individual Boys was 'trumpeted by the page every other week'. But the real breakthrough on the Continent for the group took place in 1890.

MUNICH

In the early summer of that year a delegation of the Munich Art Society, under the leadership of Adolf Paulus, came to London to see the Exhibition at the Grosvenor Gallery with a view to selecting a number of paintings for their International Autumn Exhibition later that year. They reached the conclusion that 'the most remarkable and striking paintings exhibited that year came mainly from Glasgow artists'. They decided there and then to make the journey to Glasgow and establish personal contact with the artists concerned. The immediate result was that over eighty paintings by the Boys, represented in this Exhibition, were sent to Munich (plate 48). Eight paintings in this exhibition at Munich were: 'Good King Wenceslas' and 'Miss Lou' (plate 49) by Roche, 'Rev Andrew Gardiner' by Guthrie, 'A Galloway Landscape' by Henry, 'Stirling Station' by Kennedy, 'Saint Agnes' (plate 50) by Gauld, 'The Aviary, Clifton' by Crawhall and 'The Druids' by Henry and Hornel. There in the Glaspalaste a number of rooms were allocated exclusively to showing the works of the Boys and some other Scottish artists. The overwhelming success and popularity gained by the Boys at this exhibition has already been referred to. Some critics saw the real and outstanding merit of the Exhibition in having enabled the public 'to strike up the exceptionally

Plate 48 **Title Page** Glaspalaste Exhibition, Munich 1890 (Cat. 178)

Plate 49 **Miss Lou** (or **Knitting**) 1889
Alexander Roche (Cat. 105)

Plate 50
St Agnes 1889/90
David Gauld (Cat. 39)

interesting acquaintance with The Glasgow Boys'.

In the course of the next decade the Boys showed in Munich alone, between the exhibitions of the Munich Art Society in the Glaspalaste and those of the Secession in the Prinzregentenstrasse, more than six hundred of their works. If one adds the works of those artists who, though not represented in the present exhibition, were seen to belong and in the later Munich catalogues literally claimed to belong to the Glasgow Group, the number of works amounts to over one thousand. It is scarcely surprising then that Sir William Rothenstein in his *Men and Memories*, speaking of Guthrie's artistic and intellectual qualities, should remark: 'I used to say of the Glasgow school, so much admired in Munich and Dresden, that their reputation was made in Germany!'

The critics of the time seem unanimous in pointing to the powerful and impressive treatment of colour as the fundamental and characteristic feature in the works of the Boys. 'The Scottish rooms in the Munich exhibitions of the early nineties were superior in this respect to all others, and here Glasgow proved to be the leading city in European art'. Praise indeed from a German critic who was well aware that the artists of whom he spoke in such glowing terms 'were scarcely known in London or even Edinburgh and still less appreciated'.

Yet, if they were appreciated and praised as colourists, a clear distinction was drawn between colourful as referring to a multiplicity of contrasting and generally bright colours on the one hand and colourful as referring to a multiplicity and richness of tones in a smaller number of closely related and generally darker colours on the other. The Boys were clearly seen as representatives of the latter type of vision and were given credit for having overcome the bright, over-exposed, sunlit painting and for having pointed the way to a nature whose colours were deep, in both senses of the word, darker and more subtle. The almost exaggerated admiration which continental artists showed for the Boys was said to be due not only to their actual achievements but because they were seen as signposts to a new understanding of nature and its colours. And so some critics saw them as the leaders of 'one of the most important movements in the artistic life of modern Europe since the days of the innovators of Barbizon'. The point need not be laboured that the mention of this school in connection with the Boys is by no means fortuitous.

There is, however, one other factor which may have proved decisive in winning the acclaim that the Boys earned on the continent: their fundamental and outright opposition to the conventional academic teachings. All their paintings were said to be evidence of a striving to be close and true to nature and to look upon nature alone as the source of all inspiration. They aimed at a strict representation of forms, but were said to despise a neatly executed painting of detail. Their ideas are bound to have appealed to like-minded artists, and their success in Munich must have given some encouragement to those artists who, in 1893, formed the Secession because of their dissatisfaction with the officially prevailing conventional and academic standards. The degree of influence exercised by them on the formation of the Secession must, for the moment, remain a matter of speculation. Once the Secession was formed, the Boys exhibited almost exclusively under its auspices, demonstrating their allegiance to the Secession. Moreover, Adolf Paulus who had led the delegation of the Munich Art Society and had come to Glasgow to see the Boys in 1890, had become the principal officer of the Secession at its inception in 1893. To Paulus, no doubt, the Boys were the pathmakers of the Secession and there is ample evidence of the friendship between them and Paulus.

Critics abroad portrayed the struggle of the Boys at home as one against many odds: 'The Glasgow Boys had to overcome the prejudice of the art-dealers* who considered the letters R.S.A. behind the artist's name as the sine qua non for the sale of a work of art. The Press too was against them and ridiculed the Movement. The whole country was influenced against them. . . . That they were ignored by the Scottish Academy needs scarcely to be pointed out. The material distress of these painters was so obvious that, at a time when their aspirations and works were totally misunderstood and they were regarded as people who were not at all to be taken seriously, a comic, using the socialist slogan of 'progress and poverty', called them 'The Progress and Poverty School'. The label stuck. The Boys did not object; on the contrary they were proud of it. To this very day they are known

*(This was certainly not the case as regards Alex Reid the Glasgow dealer who promoted their work).

in their own country by this name . . . the Boys maintain half-jokingly that most of the time they have to choose between painting honestly or paying their debts honestly. For love of their art they usually decide in favour of the former type of honesty which certainly does not make life any easier for them'. This is the role which is cast for them; dedicated, struggling, suffering, devoid of self-pity and possessing a sense of humour which does not renounce but which renews their dedication.

Their artistic and material struggle was interpreted as part and parcel of the role that Glasgow played in Scotland. Much play was made of the comparison between the newcomers and the establishment, and the argument was thus transferred to the geographical plain. 'Glasgow is a thoroughly modern town. When the dignified and imposing Princes Street in Edinburgh is compared to the noisy and bustling Argyle Street in Glasgow one becomes aware of the fundamental difference between the two localities. The political capital of Scotland is as profoundly aristocratic as the capital of trade and commerce is democratic. Moreover while the dominant Anglo-Saxon character is to be recognised clearly in Edinburgh, Glasgow is strongly permeated with a Gaelic population. There one can see those redheads, swinging their hips, in a manner all of their own, those passionate, lively and cheerful creatures'. The critic has gone a long way from a purely geographical confrontation of the two cities, discussing also the political implications and when he comes to the ethnic analysis his eyes are truly wide open!

GLASGOW AS SEEN FROM MUNICH

The city on the East coast looks to the Old World in all its aspects as the city on the West coast looks to the New. And so Glasgow is forward-looking not only in its industrial and commercial activity. In a prose more appropriate to a less forward-looking subject, a critic had this glorious and optimistic picture to paint of Glasgow: 'Where a century ago, a sleepy country town was situated at the banks of a river, renowned for its salmon fishing and through whose shallow parts children could wade at low tide, there now arises a mighty city with a million inhabitants, with a fleet whose ships travel the seas, with furnaces busy day and night producing the yoke in which that giant called 'steam' will bear that powerful sovereign called 'civilisation' across land and sea. . . . It can be said, without fear of contradiction, that Glasgow is the only city in the United

Kingdom—including London—whose inhabitants have been given the opportunity of acquainting themselves for the last thirty years or so with the aims and aspirations of modern European art. A generation ago (1860s) Glasgow art lovers founded an Institute of Fine Arts and the cosmopolitan outlook so evident in the commercial activities of the city also manifests itself in its artistic interests'.

Glasgow was seen as 'the reservoir and centre of the spirit of modern Scotland'.

HENRY PRAIS

THE BOYS ABROAD
IN THE U.S.A.

The Glasgow exhibitions which took place in Europe had been the result of a visit to Britain in search of paintings for an international exhibition. A very similar set of circumstances resulted in the two exhibitions by these Glasgow artists which were presented in the United States of America and also in Canada. The Director of the St Louis Exposition Association, Charles M. Kurtz, went to Europe in February 1894 to search for work for an exhibition to be mounted in the autumn of that year. With the expected American characteristics of thoroughness and great speed, he visited the main exhibitions in no fewer than eight countries—Italy, Germany, Austria, France, Holland, Belgium, Britain and Spain. It was in the latter country, in Barcelona, where he saw the exhibition which impressed him most. There, one gallery in an exhibition was given over exclusively to the work of artists from Glasgow. Kurtz immediately became an *aficionado*. It proved impossible to arrange for work from Glasgow to be seen in St Louis that year as planned, but Kurtz went in the Spring of 1895 to Glasgow where he made the rounds of the studios and collected no fewer than 125 canvases to ship to America. Alex Reid, the Art Dealer, helped him in making the shipping arrangements.

It is interesting to consider the list of artists compiled for this first American exhibition especially as it probably would be a sound, contemporary assessment of the group made by someone from outside Scotland, with a fresh eye. In addition to the twenty-three artists represented in this catalogue, Mouncey, J. Reid Murray and W. H. P. Nicholson were included. Henry, Park and D. Y. Cameron were invited but were unable to send work. Macgillivray was not represented, possibly because of the difficulty of moving sculpture overseas. The exhibition included Crawhall's 'Aviary', Guthrie's 'Rev Andrew Gardiner' and 'Pastoral', Melville's 'Moorish Procession' (plate 51), and Roche's 'A Little Sabine'.

Kurtz, in his introduction to the catalogue stated the reason for mounting the exhibition—'At the present time no group of artists, in this country or abroad, is attracting a larger measure of attention than that known as the Glasgow School'. His choice was to be justified for it was a most successful exhibition indeed. During 1895 the exhibition was seen in St Louis, in Philadelphia,

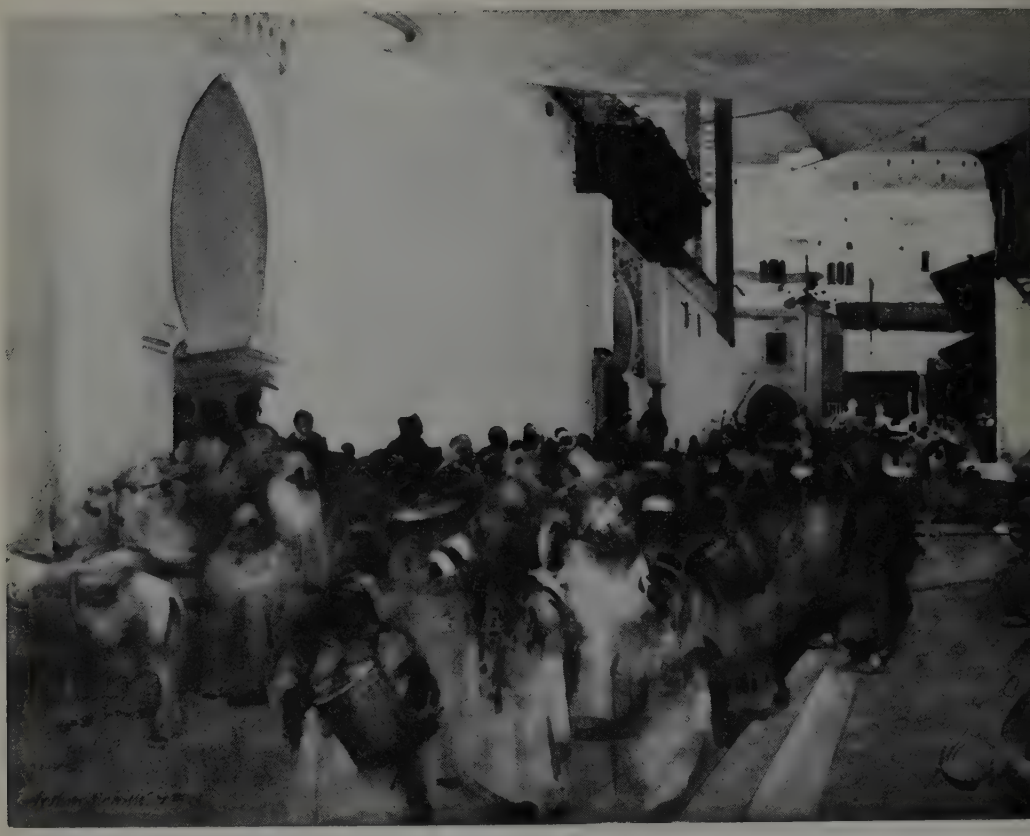


Plate 51 **Moorish Procession** 1893 Arthur Melville (Cat. 91)

at the Art Institute, Chicago, in the Cincinnati Art Museum and at a private Art Gallery in New York. Of the hundred pictures which were for sale, 34 were purchased for both private and public collections. The Americans could detect some national characteristics when they saw the work '. . . if the Glasgow men have derived somewhat from Japan, or Barbizon, or Whistler, what they give us is not any of these, but is Scottish and is absolutely the own of the particular painter who makes the presentment'.

After this successful exhibition it is not quite so surprising to discover that a group of the Boys were represented at the first of the now world famous Pittsburgh International Exhibitions of Contemporary Painting and Sculpture which took place in 1896. Roche, Henry, Whitelaw Hamilton, Hornel and Lavery showed work. Lavery did extremely well: his portrait 'Lady in Brown' (plate 52) was awarded First Prize and his 'Bridge at Grez' was bought by the Carnegie Institute (who have recently sold it). Lavery was invited to sit on the Jury for the 1898 exhibition when Roche was awarded one of the three one thousand dollar prizes and Walton received an Honourable Mention. All of them continued to exhibit fairly regularly at future exhibitions.

The Pittsburgh International is one of the promotions of the Carnegie Institute. When Andrew Carnegie was endowing the Institute he said that the Art Gallery and the Museum were '. . . to be regarded as wise extravagances . . . not as necessaries'. This particular 'wise extravagance' extended to fourteen and a half acres of library, art gallery, museum and concert hall, all under one roof, making it perhaps one of the first, of what now would be called, arts centres.

Walton painted Andrew Carnegie in 1911. Roche painted Mrs Carnegie and her daughter in 1902 and he went to the United States in 1905 on a portrait painting trip, as did Harrington Mann at another time. Lavery was, naturally, attracted to America. He spent several winters there and narrowly escaped being killed in a car crash in Palm Springs in 1937.

When Dr Kurtz became Director of the Buffalo Fine Arts Academy at the Albright Art Gallery in Buffalo, NY, he remembered the Glasgow artists and invited eight of them to exhibit in the Inaugural Loan Exhibition of that gallery. Another large exhibition of Glasgow pictures was arranged in November 1905 at the Albright Gallery. This time two of the Boys were

able to have their wives included as well. Mrs William Kennedy (Lena) showed landscapes and Mrs Macaulay Stevenson exhibited her portrait of Neil Munro, which is now in the Scottish National Portrait Gallery. Two completely new artists were included—Samuel Fulton and George Houston. There was 'a phenomenal record of sales'. Of the 87 works in the exhibition, all but ten were for sale. Twenty-five were bought—of these seven (Hornel, Macgregor, Park, Paterson, Pirie, Stevenson and Thomas) were bought for the Albright Gallery. Kennedy topped the popularity poll in the private sector by selling four works. A tie for second place was reached by Whitelaw Hamilton, Macaulay Stevenson and Grosvenor Thomas, who sold two each. The exhibition then moved to the Art Institute, Chicago for January 1906 and then on to the St Louis Museum of Fine Arts, where examples by Hornel, Corson Morton and Paterson were purchased. In March the exhibition opened at the Pennsylvania Academy of the Fine Arts, Philadelphia. The patience of those who had purchased work at the first showing of the exhibition and who had to wait until the tour was over before they could take delivery of their pictures was stretched a little longer, for in April the exhibition crossed the border to Canada to the Toronto Art Museum, where it was shown under the sponsorship of the Toronto Art Museum Association and the Ontario Society of Artists. Glasgow pictures could not have been too foreign here for it was noted that works by Glasgow artists already in Toronto were added to the exhibition for that showing. Harrington Mann and Paterson were among those purchased. The citizens of Rochester, NY, next expressed a wish to see the exhibition, but under the tariff laws of the United States the exhibition could no longer stay in the New World. The already long-suffering purchasers were approached and a number of these allowed their paintings to be seen at the Rochester Art Club after the unsold work was returned to Glasgow.

The influence on American art of these two large touring exhibitions, if there was any influence at all, can only be studied fully in America.

A good deal of work resulted from the decision to have the portraits of all the artists on the cover of this catalogue. These photographs were mainly taken by Annan, though a set was not found complete and ready for use. The only example of a

photograph of Grosvenor Thomas which could be found was in the catalogue of the 1905 American exhibition, so Thomas appears on the cover, second from the end in the bottom row, through the kindness, courtesy and efficient safe-keeping of the Art Institute Library, Chicago.

THE GLASGOW GIRLS

By the 1890s the Glasgow Boys were dispersing. Not so the Glasgow Girls or, to give them their proper title, the Glasgow Society of Lady Artists' Club. This Society was founded in 1882, at roughly the same time as the Boys were grouping, by eight former women students of the Glasgow School of Art at the instigation of the Headmaster Mr Robert Greenlees. He did not wish their training to be dissipated into painting 'for bazaars, on terra-cotta plaques, tambourines, etc'. The club grew into a flourishing body with 100 artist members and 200 lay members interested in art, music and literature. Mrs Macaulay Stevenson (the second wife of Macaulay Stevenson) was a member in her maiden name of Stansmore Deane. In 1893 they were able to lease the house at 5 Blythswood Square, but the impetus could not yet be stopped. The Ladies wished to build on to the premises a gallery for exhibitions and concerts. To raise money for this they held, in 1895, in the Glasgow Institute's Gallery a grand 'Fancy Fair' aimed at the Christmas market judging by its timing from December 11 to 14.

There were exhibitions of fine art and decorative art each with its titled patron. There were ten stalls, most named after famous artists, and refreshments and other entertainments. *Tableaux vivants* were presented and some were stage-managed by Charles Rennie Mackintosh 'who tapped his stick in the French manner' when the curtains were to be drawn.

Henry and Hornel were among those who lent costumes, perhaps some of the Japanese costumes which they brought back with them from their recent trip. The Fair raised enough money to enable the club to buy its premises which have now become the oldest residential women's club in Britain. Mr George Walton, the architect brother of Edward, was commissioned to design a Gallery to be added to the building. It was burnt down in 1898, but rebuilt again by Walton who designed its mammoth fireplace, in which Mackintosh placed an ironwork fire-basket.

Plate 52
Lady in Brown
John Lavery

Plate 53
Lady who paints
à la Glasgow School
cartoon

LADY WHO PAINTS *A LA* GLASGOW SCHOOL.

Plate 54
Joseph Crawhall at Work
photograph (Cat. 155)

The partnership of Walton and Mackintosh is seen by Nikolaus Pevsner as being an important step in the development of what he calls the 'style of 1900'. Writing in the RIBA Journal (3rd April, 1939) Pevsner says of Walton's work during the period he built the Lady Artists' gallery that it was 'amongst the most brilliant and historically most significant examples of the rapid and constructive progress of Britain away from William Morris towards a new style of the new century.' Pevsner lists Walton's sources of inspiration as Whistler, the atmosphere in Glasgow and the sense of adventure in the Glasgow Boys.

The Club acquired in 1908, as part of a redecoration scheme designed by Mackintosh, an *art nouveau* door impudently inserted into dignified Blythswood Square. Walton's Gallery and the former front dining room of the club have now been leased from the Lady Artists by the Scottish Arts Council as a gallery for its exhibitions. This Gallery, dating from a fine period in the city's history, is carefully preserved. As more and more of Glasgow is knocked down its preservation is important for in it can be detected a whiff of the city's vigorous, solid, handsome turn-of-the-century atmosphere.

THE DIASPORA

By the middle of the 1890s there was hardly a Glasgow Boy left in the city. By this time they had all begun to receive official recognition from the R.S.A. Anyway, it was high time for them to consider what their next individual steps should be. The problem facing them still faces Scottish artists today. What happened to them still happens to Scottish artists today. There was, above all the lure of London. A few decided to stay in Scotland. A few of them went to London and settled there. A few of them went to London and returned to Scotland.

Macgregor, forced to leave Glasgow through ill-health as early as 1886, was a considerable loss for he was someone who had been a leader. The second loss was that of Melville who went to London in 1889—though he was more an influence on the group than a rank and file member of it. Crawhall had since 1884 spent only part of his time in Glasgow. From that date until 1893 he lived for long spells in Tangiers where the open-air life and the horse-riding suited him admirably (plate 54). Thereafter he moved to London before moving on to

Plate 55
R. B. Cunninghame Graham
1893 John Lavery
(Cat. 77)

Yorkshire in 1901.

Tangiers also attracted Lavery who went there in 1890 after his two years' hard grind on the commission for 'Queen Victoria's Visit to the 1888 Exhibition'. He went there with R. Cunninghame Graham whom he already knew. His portrait of Cunninghame Graham (plate 55) is therefore a painting of someone whom he knew very well. Lavery usually spent the winters there eventually acquiring a house and building a studio on to it. Much later in 1912 Arthur Kennedy joined the Tangiers set. Lavery went to London in 1896 to settle, after a time, at 5 Cromwell Place in a house complete with studio which had once belonged to Sir Coutts Lindsay the impresario of the Grosvenor Gallery and now the offices of the Phaidon Press. Lavery went on to travel all over Europe and America. Harrington Mann was another who went to London and stayed there, as did Henry, happily in Chelsea.

Guthrie and Walton, close friends, took the road via London to Edinburgh. Guthrie, who tried to keep two houses going, one in Glasgow and the other in Chelsea, moved to live in London in 1897 but he returned to Edinburgh in 1903 where his duties as President of the Royal Scottish Academy properly demanded him to be. Walton's movements were almost the same as Guthrie's. The first volume of *The Studio* magazine noted in its 'Scotch Art Notes' that there was a farewell dinner

Plate 56 **Moniaive** 1885 James Paterson (Cat. 98)

to Walton at the Glasgow Art Club before he left to reside in London.

Even those who decided to stay in Scotland moved out of Glasgow. Roche moved to Edinburgh in 1896 at about the same time as Macgillivray. Paterson arrived in Edinburgh in 1906 having left Glasgow to settle in Moniaive (plate 56) as early as 1884.

Hornel though he travelled to Burma, Ceylon, Japan, Canada and the United States never forsook Kirkcudbright.

Although individually they continued their careers the Boys were no longer Boys.

THE END OF AN ERA

To put the final touches to its opulent City Chambers Glasgow needed a series of murals to decorate the huge banqueting hall. It would be pleasant to think that the commission for the murals which now decorate it was a gesture by a grateful city to the artists who had brought the city fame. But it was not apparently so. The commission was offered solely to Roche who, generously, insisted that Walton, Lavery and Henry should also share the work. Although the buildings had been inaugurated in 1888 work began in 1899 and was not completed until 1901 after long delays (cat. nos. 170 & 172). Perhaps one of the difficulties was that not one of the artists was then living in Glasgow.

The scheme, prepared under the advice of William Leiper, R.S.A., an architect who also painted and who was at one time President of the Glasgow Institute, was an historical one. Henry, switching styles to that used in many children's picture books, produced a poor work all the more unfortunate as it is in a prominent place in the lunette over the platform. It shows the giving of a charter to Glasgow by William the Lion in the 12th century. Roche's panel, with the figures in suitable grand postures, depicts St Mungo finding the ring of Queen Langoreth in the mouth of the salmon. Walton shows the citizens on their 15th century Fair holidays on Glasgow Green. Lavery's subject should have been the building of the Cathedral but he broke the historical theme by deciding to depict the city's principal industry, shipbuilding. This panel with its huge ship lying at an awkward angle to the plane of the wall, with its suggestion of toil, of riveting and of the noise and clatter of ship-

building is a little incongruous beside the other historical ghosts of Glasgow's past.

The city had one large artistic business still to complete—the opening of its gleaming new red sandstone Art Gallery and Museum at Kelvingrove which had now been built from funds of which part had come from the profits of the 1888 exhibition. Even then the architecture of the Gallery did not find favour and it was described as more of a casino than an art gallery. A second great international exhibition was held in 1901 to coincide with the opening of the gallery and again Kelvingrove Park was thronged with visitors enjoying the superb summer weather and screaming as they hurtled down the water chute in little boats to hit the waters of the Kelvin at a perilous angle. James Miller won the competition for the exhibition buildings. Had Charles Rennie Mackintosh won the competition and had he had the opportunity to build his circular flying saucer of a concert hall the whole course of British architecture would probably have been changed. The crowds at the opening ceremony of the exhibition were dressed in mourning as a mark of respect on the death of Queen Victoria. Her marble bust was placed in front of tall palms. It was a fitting close to the end of an era.

THEIR ACHIEVEMENTS

What did the Boys achieve? Without doubt they regenerated art in Scotland. Their respect of paint for its own sake has been handed down via the Scottish Colourists to be completely and superbly brought to fruition by three members of what might be called the Edinburgh School—MacTaggart, Redpath and Maxwell. They had little influence in England except in the work of Frank Brangwyn, but they were a shade ahead of the N.E.A.C. in their revolt.

The Boys did however reverse the usual procedure by influencing Europe—in particular artists in Vienna and in Munich. 'The Studio' in 1889 could write that their influence was bearing fruit and cite and witness the President of the Munich Secession, Ludwig Dill, as a striking example of this. Dill painted in the neighbourhood of what *The Studio* called the Barbizon of Munich—a place called Dachau, a place which today has horrifying associations.

If the *Larousse Encyclopedia of Modern Art* is taken as the

broadest European view of them we find that they rate not singly but as a group two entries in the index. The first reference is to their having been influenced by the Barbizon School and the second in influencing and bringing about with Belgian and French influences the Vienna Secession in 1897. The men of the *Wiener Secession* were only doing what the Glasgow Boys had done almost 15 years before—breaking away from a conservative establishment. One of their aims in the first exhibition which they mounted was to give a view of what they thought the powerful modern movements of art were and which, until that date, had been unknown in Vienna. Both Lavery and Walton were included in this exhibition. Among other British artists were Walter Crane, Whistler, Sargent and Brangwyn.

Lavery and Walton were included also in the Secession's second exhibition. There was a very strong showing of the Boys' work in the fourth exhibition—Kennedy, Gauld, Whitelaw Hamilton, Hornel, Harrington Mann, Macaulay Stevenson and Grosvenor Thomas (listed as Thomas Grosvenor). It has been suggested that it was through these Glasgow painters that the highly important contact with Charles Rennie Mackintosh was made. It was in 1900, that Mackintosh, Margaret Macdonald and Francis MacNair made their triumphal contribution to the Secession's eighth exhibition. If Glasgow could produce artists, designers and architects like these, the Viennese must surely have thought of Glasgow as being in the very *avant-garde*.

Nevertheless Newberry's early hope that they one day would rate with the schools of Venice and Amsterdam can now only be called a pious one. If we end where we began by quoting the last surviving member of The Boys, Macaulay Stevenson, we read an honest and modest assessment of their achievements, 'Ca' canny in ascribing something phenomenal to our Boys . . . their return to painting as a language instead of bending painting to some literary or historical story was good, and good for art in our time'.

WILLIAM BUCHANAN

Continued from Part 1

Plate 57 **J. E. Christie**
Conrad Buhrer (Cat. 119)

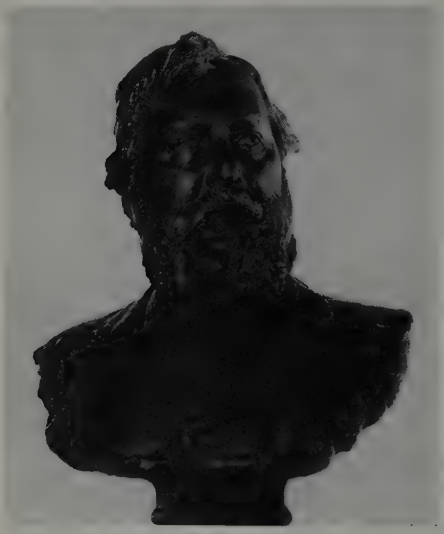
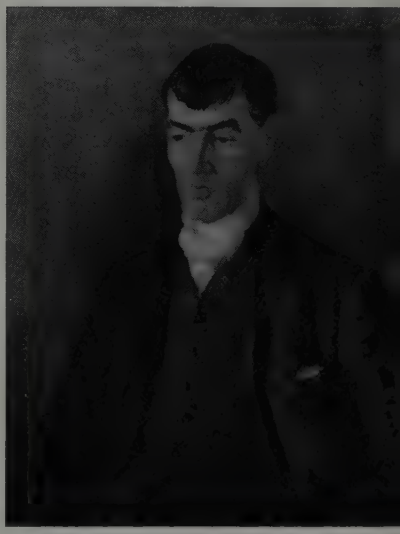


Plate 58 **Joseph Crawhall** 1884
E. A. Walton (Cat. 120)

Plate 60 **Joseph Crawhall**
W. Russell (Cat. 122)

Plate 59 **Joseph Crawhall** early 1890's
Pittendrigh Macgillivray (Cat. 121)



119 J. E. Christie (Plate 57)
Bronze 20
Conrad Buhrer
Glasgow Art Club

120 Joseph Crawhall 1884 (Plate 58)
Canvas $29 \times 14\frac{1}{2}$
Inscribed t.r.: Joe Crawhall (The Impressionist) obliterated)
By E. A. Walton (The Realist) obliterated)
(Madrid '84) obliterated)
The parts of the inscription which have been obscured were originally included as a joke by Walton.
Scottish National Portrait Gallery

121 Joseph Crawhall Early 1890s (Plate 59)
Bronze Relief diam.12
s.r.: Acanthus motif
Inscribed bottom centre: Crawhall
Pittendrigh Macgillivray
Lavery said, 'In appearance—except for his eyes, which were a very deep brown and unusually intelligent—he might have been taken for a whipper-in. He had a long sallow face like that of a North American Indian, and rarely spoke unless he had something to say . . . but he had . . . a ready wit on occasion'.
Glasgow Art Gallery and Museum

122 Joseph Crawhall (Plate 60)
Canvas
s.b.r.: W. Russell
Walter Russell
This portrait shows Crawhall towards the end of his life, very much a hunting gentleman but not altered all that much from his earlier portrait by Walton (Cat. No. 120).
Edinburgh Corporation

Plate 61
George Henry c.1890
Pittendrigh Macgillivray
(Cat. 124)

Plate 62
John Lavery 1888
Pittendrigh Macgillivray
(Cat. 127)

123 James Guthrie 1888 (Plate 22)
Pencil $8\frac{1}{2} \times 6\frac{3}{4}$
s.b.r.: E. A. W.
Inscribed along top: 'James Guthrie ARSA Nov '88'
E. A. Walton
As Guthrie was elected ARSA on the 14th November 1888, the inscription makes it obvious that this is Walton's salute to Guthrie on his election.
Scottish National Portrait Gallery

124 George Henry *c.* 1890 (Plate 61)
Bronze $13\frac{1}{2}$
s.: Macgillivray
J. Pittendrigh Macgillivray
In a letter written in 1913 Macgillivray says that this work was 'one of the first things which drew notice to my portrait work—mainly by what John Gray of the Portrait Gallery said of it'.
Aberdeen Art Gallery

125 George Henry
Canvas 30 × 25
s.b.l.: T. C. Dugdale
T. C. Dugdale
Scottish National Portrait Gallery

126 William Kennedy
Board 9 × 7
Inscribed at top: Pratt a mon ami W.K.
William Pratt
Mrs Irene Tuck

127 John Lavery 1888 (Plate 62)
Bronze 12
s. at back of neck: Macgillivray '90
Pittendrigh Macgillivray
Glasgow Art Club

Plate 63
J. Pittendrigh Macgillivray
Benno Schotz (Cat. 130)

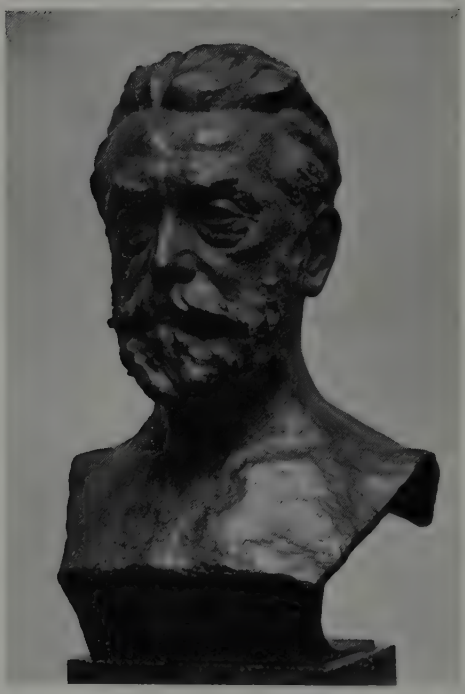


Plate 64
W. Y. Macgregor
Pittendrigh Macgillivray (Cat. 132)

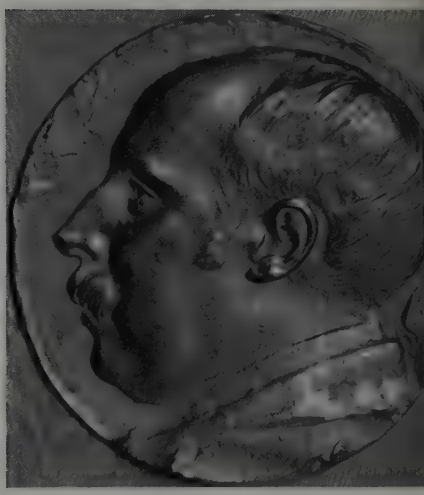
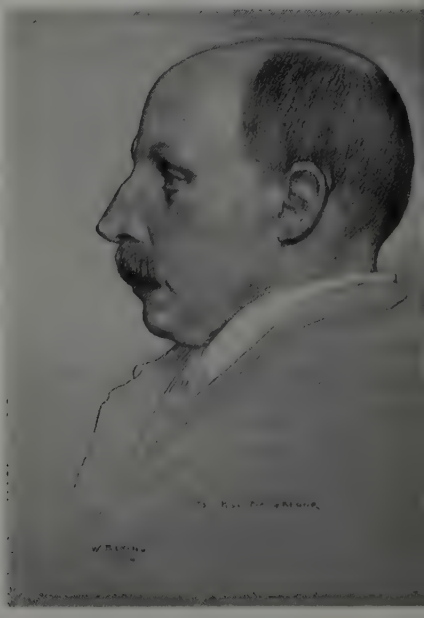


Plate 65
W. Y. Macgregor 1904
William Strang (Cat. 133)



128 John Lavery
Pencil $15\frac{1}{2} \times 10\frac{1}{2}$
Not signed
J. Kerr Lawson
Scottish National Portrait Gallery
Lavery—see also Cat. No. 89

129 J. Pittendrigh Macgillivray 1930
Bronze 28
s. on base: W. Lamb '30
William Lamb
Trustees of the Lamb Memorial Studio, Montrose

130 J. Pittendrigh Macgillivray (Plate 63)
Bronze 19
s.b.r.
Benno Schotz
Scottish National Portrait Gallery

131 J. Pittendrigh Macgillivray 1932
Pencil $7\frac{1}{4} \times 6$
s.b.l.: Joyce W. Thompson
Inscribed 'Pittendrigh Macgillivray'
Joyce W. Thompson
Scottish National Portrait Gallery

132 W. Y. Macgregor (Plate 64)
Bronze diam.12
s.r.: Acanthus motif
Pittendrigh Macgillivray
Perhaps a year or two before the Strang (Cat. No. 133), to which there is a close resemblance.
Glasgow Art Gallery and Museum

133 W. Y. Macgregor 1904 (Plate 65)
Pencil and Wash $13\frac{1}{4} \times 11$
s.b.l.: 'W. Strang 1904'
Inscribed, centre, 'To Miss Macgregor'
William Strang
Scottish National Portrait Gallery

134 T. Corsan Morton
Pastel $13\frac{3}{4} \times 11$
Crawhall and Guthrie
Kirkcaldy Art Gallery

135 Stuart Park *c.* 1890 (Plate 66)
Plaster Relief 18×13
s.b.l.: Acanthus
Pittendrigh Macgillivray
Mrs H. Steven

136 James Paterson (Self-Portrait) 1916
Chalk 15×10
s.b.l.: Jas. Paterson/1916
Scottish National Portrait Gallery

137 George Pirie 1893
Pencil $18\frac{1}{2} \times 11\frac{1}{2}$
s.b. centre: David Foggie del 1893
Inscribed: Geo. Pirie
David Foggie
Scottish National Portrait Gallery

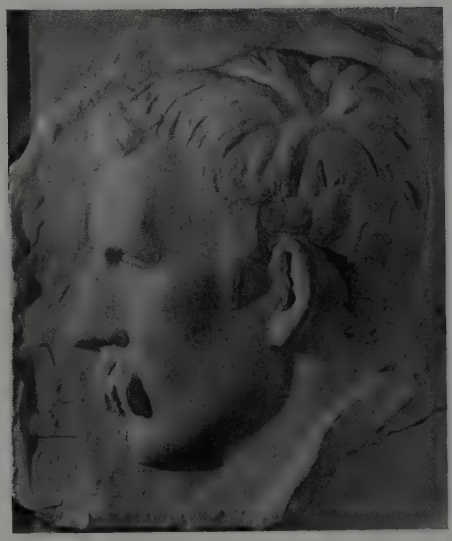


Plate 66
Stuart Park c.1890
Pittendrigh
Macgillivray
(Cat. 135)

138 George Pirie
Canvas $35\frac{1}{2} \times 27\frac{1}{2}$
s.b.r.: R. Sivell
Robert Sivell
Paisley Museum and Art Galleries

139 Alexander Roche (Self-Portrait)
Canvas 17×13
Not signed
Scottish National Portrait Gallery

140 R. Macaulay Stevenson 1905? (Plate1)
Canvas 130×24
s.b.l.: Hugh Crawford
Hugh Adam Crawford
Glasgow Art Club

141 R. Macaulay Stevenson
Bronze 15
Alexander Proudfoot
Glasgow Art Club
Portraits of Hornel and Macaulay Stevenson by Pittendrigh Macgillivray have not been traced.

HEADS, BODIES AND LEGS ETC

THE FIRST STEPS

142 The First Picture by Walton
Emeritus Professor John Walton

143 Mugdock Castle by Walton aged 12
Emeritus Professor John Walton

SKETCHBOOKS

144 Sketchbook by Guthrie *c.* 1884 (Plate 10)
This was used by Guthrie at Cockburnspath and contains studies for the paintings 'Schoolmates' (Cat. no. 43), 'In the

Plate 67 **Hard at it** 1883 James Guthrie (Cat. 148)

Orchard' and other studies of boats, portraits and caricatures. There are also three pages of small composition studies by E. A. Walton, dated 1885.
National Gallery of Scotland

145 Sketchbook No. 1 by Kennedy
This contains a sketch for the cow in 'Homewards' (Cat. no. 71).
Glasgow Art Gallery

146 Sketchbook 1894-95 by Paterson
This contains sketches of Barbuie, near Moniaive, associated with 'An Old Scottish Manse' (Cat. no. 100).
Lady Worrledge

147 Sketchbook 1895-96 by Paterson
This contains a watercolour of Witherley, 19 August 1895.
Lady Worrledge

THE BOYS AT WORK

148 Hard at it 1883 (Plate 67)
Canvas $11\frac{1}{2} \times 17\frac{1}{2}$
s.b.r.: J. Guthrie 83
Who is hard at it under the umbrella? This painting was given for sale on behalf of Roche and Lavery whose studio had been destroyed by fire at the end of December 1883.
Glasgow Art Gallery and Museum

149 Fine Weather for my 50 × 30! (Plate 11)
Sketch from a letter by Guthrie
Here Guthrie comments on the hazards of painting in the open-air.
Emeritus Professor John Walton

150 J. Whitelaw Hamilton 1887
Water-colour $10 \times 15\frac{1}{4}$
Inscribed on label at back in Hamilton's writing: 'Sketch Portrait of J. Whitelaw Hamilton/painted by *Joseph Crawhall Jnr.*/at Paris in 1887'.
Joseph Crawhall
Mrs Murray Purvis

Plate 68
Pittendrigh Macgillivray at work
photograph (Cat. 152)

Plate 69
James Paterson at work 1890
photograph (Cat. 153)

Plate 70
James Guthrie at work 1893
photograph (Cat. 154)

151 William Kennedy at work (Plate 25)
Photograph
Kennedy is probably painting in an orchard at Cambuskenneth.
Mrs Irene Tuck

152 Pittendrigh Macgillivray at work (Plate 68)
Photograph
Macgillivray is with his statue of Burns (Cat. no. 83). He was extremely interested in photography and took studies of most of his works. The prints were made under his own instructions by Miss Jessie Bertram, Platinotype and Carbon Printer.
Scottish National Portrait Gallery

153 James Paterson at work 1890 (Plate 69)
Photograph
Paterson is in his studio at Kilniess, Moniaive.
Captain Q. H. Paterson, DSC RN

154 James Guthrie at work 1893 (Plate 70)
Photograph
Guthrie is in his studio at 7 Woodside Place, Glasgow.
From *Sir James Guthrie* by Caw

155 Joseph Crawhall at work (Plate 54)
Photograph
Crawhall visited Tangiers from about 1884 where this photograph was taken.
Emeritus Professor John Walton

156 A Quiet Day in the Studio 1885 (Plate 13)
Oil 16 × 20
s.b.l.: J. Lavery 1885
John Lavery
Lavery occupied a studio at 160 Bath Street from 1884-1888.
Glasgow Art Gallery and Museum

157 Walton's Studio at Cambuskenneth *c.* 1888? (Plate 23)
Photograph
Guthrie was at Cambuskenneth when the news arrived of his election as an Associate of the Royal Scottish Academy. The

painted decorations on the fireplace and the birds drawn on the door are of interest. The vogue for Japanese prints is evident.

Emeritus Professor John Walton

THE BOYS AT PLAY

158 Walton, Crawhall, Guthrie and Whitelaw Hamilton (from left to right) 1883 (Plate 8)
Photograph
Professor Walton suggests that this photograph may have been taken at Brig O' Turk, but Caw and Bury say it was taken at Cockburnspath. Both Guthrie and Walton (who is bearded) with their knee length trousers and heavy socks look the part in contrast to the white collar and curly bowler of Crawhall who looks as though he had just arrived from Sauchiehall Street. At the end of the line, a little apart is Whitelaw Hamilton still then an amateur. The figure behind is George Walton, architect brother of E. A. Walton.
From *Joseph Crawhall* by Bury

159 Faed is here and will be for some time
Sketch from a letter by Guthrie
The figure is probably John Faed RSA who encouraged Guthrie (see Caw's biography of Guthrie p. 5).
Emeritus Professor John Walton

160 Walton, Crawhall and Guthrie
Sketch from a letter by Guthrie
Emeritus Professor John Walton

161 Walk up Ladies and Gentlemen
Sketch from a letter by Guthrie
This captures some of the good humoured banter in which they indulged.
Emeritus Professor John Walton

162 Heads, Bodies and Legs
by Crawhall, Guthrie and Walton
The children's game, as played by the experts Crawhall, Guthrie

and Walton at Cockburnspath perhaps to pass away wet weather or a long evening.
Emeritus Professor John Walton

163 Heads, Bodies and Legs
by Walton, Guthrie and Crawhall
see note to Catalogue no. 162
Emeritus Professor John Walton

164 Hornel at Home in Broughton House, Kirkcudbright (Plate 71)
Photograph
Hornel is entertaining some friends in the studio which he added to his house. On the left John Keppie, architect, of Honeyman, Keppie and Mackintosh regards the High Renaissance fireplace which he designed. The other seated figures are the pianist Philip Halstead and Miss Elizabeth (Tizzie Ann) Hornel. The house, studio and remarkable Japanese garden are open to the public under the terms of Hornel's will.
T. and R. Annan and Sons Ltd

165 Walton and his Wife (Plate 72)
Photograph
The couple stand at the fireplace of their Glasgow Flat (see also Cat. no. 167).
Emeritus Professor John Walton

166 The Grand Costume Ball 1889 (Plate 31)
Photograph
Lavery, standing at the easel, went as Rembrandt. Walton, beautifully dressed, sits on the floor as Hokusai. It is difficult to distinguish the standing figure holding the banner. It might be Apelles portrayed, perhaps by a slip in the organisation, by both Guthrie and Corsan Morton. Frans Hals might sit at the left. The Renaissance is represented on the right.

167 Hokusai and the Butterfly 1889
Oil 24 × 18
s.b.r.: Lavery
Painted at the Grand Costume Ball (see Cat. no. 166) and given by Lavery to Walton, dressed as Hokusai, who had just become engaged to Miss Helen Law, dressed as Whistler's Butterfly.
Emeritus Professor John Walton

Plate 71
Hornel at Home
photograph (Cat. 164)

Plate 72
Walton and his Wife
photograph (Cat. 165)

168 Andrew Carnegie to Walton 14th February, 1911
Carnegie writes from 2 East 91st, New York, asking when his portrait will be painted and how long it will take. The portrait (Cat. no. 117) was presented to St Andrews University during the celebrations of the 500th anniversary of its foundation.
Emeritus Professor John Walton

169 Andrew Carnegie to Walton 18th September, 1911
Carnegie writes from Skibo Castle, Dornoch to say that the portrait gives 'universal satisfaction'. (See Cat. no. 168).
Emeritus Professor John Walton

170 Henry to Lavery 19th February, 1901
Henry urges Lavery and Walton to complete their panels for the Glasgow City Chambers, Banqueting Hall.
Emeritus Professor John Walton

171 Roche to Walton Tuesday Night
Roche writes from 1 Albyn Place, Edinburgh, about the Banqueting Hall panels.
'Therefore your panel, which shows the first thing regarding the city, namely the selection of the site, is naturally followed by mine which later event illustrates the City's arms. If Lavery would only give us the building of the Cathedral we should then be sequent'.
Lavery disregarded the historical themes of Roche, Walton and Henry and painted shipbuilding on the Clyde.
Emeritus Professor John Walton

172 Walton to Leiper 18th October, 1900
Walton writes from 73 Cheyne Walk, Chelsea, concerning a delay in the completion of the panels for the Banqueting Hall.
Emeritus Professor John Walton

173 Max Liebermann to Walton 1st June, 1900
Liebermann, President of the Berliner Secession, writes to say that the General Meeting on the 28th May nominated Walton a Corresponding Member and to hope that he will send some works to their annual exhibitions.
Emeritus Professor John Walton

174 Corsan Morton to Hornel 2nd September, 1907
Corsan Morton writes about his views on Art: 'My own heart is with the old 'uns and modern manifestations don't appeal to me much unless based on the great ones of old'.
The Hornel Trust

175 Hornel to Thomas Fraser 25th March, 1901
Hornel writes from Kirkcudbright about his election as an Associate of the Royal Scottish Academy:
'It will not surprise you to learn that I have declined the honour of Associateship. I have been very happy as plain Mr Hornel and I mean to remain such . . . as far as these trumpery affairs are concerned'.
The Hornel Trust

CATALOGUES

176 Glasgow Institute of the Fine Arts
Photostat of the Catalogue, 1890

177 Grosvenor Gallery, London
Photostat of the Catalogue Index, 1890

178 Glaspalaste, Munich (Plate 48)
Photostat of the Catalogue Title Page, 1890

179 Chicago Exhibition
Photostat of the Catalogue Title Page, 1895

DECORATIONS

180 Order of the Crown of Italy received by Whitelaw Hamilton, 1901
Mrs Murray Purvis

181 Gold Medal presented to Whitelaw Hamilton by the VII Munich International Exhibition, 1897, for his painting 'Evening'.
Mrs Murray Purvis

182 Photostat of a page from The Scottish Art Review

183 Photostat of MSS by James Paterson

184 Nithsdale 1893
A series of 16 reproductions in photogravure from water-colour drawings by James Paterson, RSW, with accompanying letterpress. Published by James Maclehose and Sons, Glasgow 1893.
Major-General H. M. Paterson

185 MSS of a broadcast talk on Flowers and Art by Stuart Park
Mrs M. S. Borland

186 Photographs of three illustrations for 'The Queen of the Factory', by J. Monk Foster, which appeared in serial form in the *Glasgow Weekly Citizen*, 1890.
(*a*) 'She Glanced in the Mirror' 12th April, 1890
(*b*) 'Man and Woman in a Garden' 19th April, 1890
(*c*) 'The Open Carriage' 12th July, 1890

187 The Arrival of St Mungo
Pencil, Ink and Watercolour, $10\frac{3}{4} \times 12\frac{1}{4}$
s.b.l.: D. Gauld
This is a sketch for a stained glass. The finished design is illustrated in *Scottish Life and Letters*, p. 374, Vol. II, no. 4 1903.
Mrs Marie Dunn

Plate 73
Cloisters at Montevillers
c.1908 D. Y. Cameron
(Cat. 25)

Plate 74
Enchantment
J. E. Christie (Cat. 26)

5 **The Pigeon** before 1898 Joseph Crawhall (Cat. 35)

Plate 76
The Hudson River 1885
T. Millie Dow (Cat. 37)

Plate 78
Causerie c.1890
James Guthrie (Cat. 48)

Plate 77
Highland Funeral 1881/82
James Guthrie (Cat. 41)

Plate 79
Autumn in Helensburgh c.1897
Whitelaw Hamilton (Cat. 50)

Plate 80
River Landscape by Moonlight 1887
George Henry (Cat. 53)

Plate 81
The Fruiterer 1894
George Henry (Cat. 56)

Plate 82
Mrs Burrell 1903
George Henry (Cat. 59)

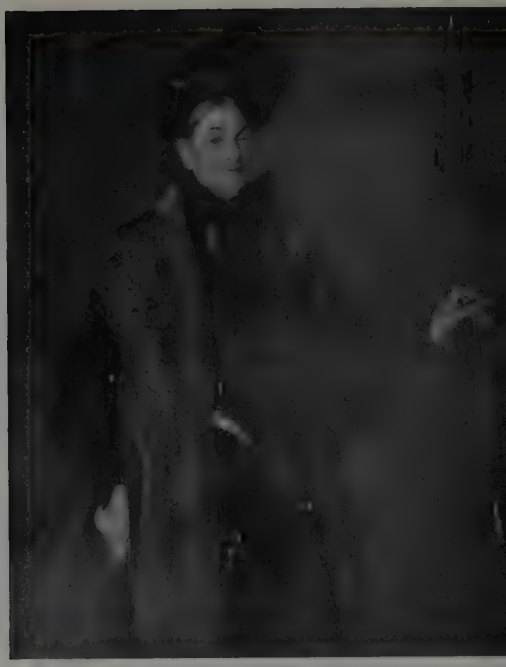


Plate 83
A Galloway Idyll 1890
E. A. Hornel (Cat. 62)

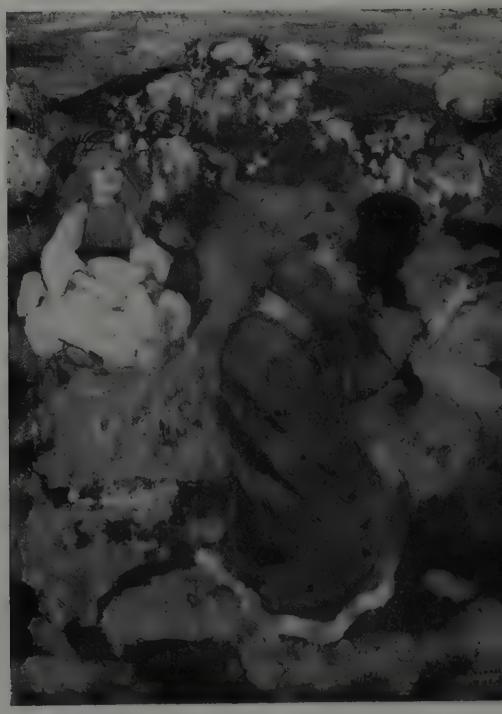


Plate 84
The Fur Boa c.1892
William Kennedy (Cat. 70)

Plate 85
Homewards c.1892
William Kennedy (Cat. 71)

Plate 86
Miss Mary Burrell 1894
John Lavery (Cat. 78)

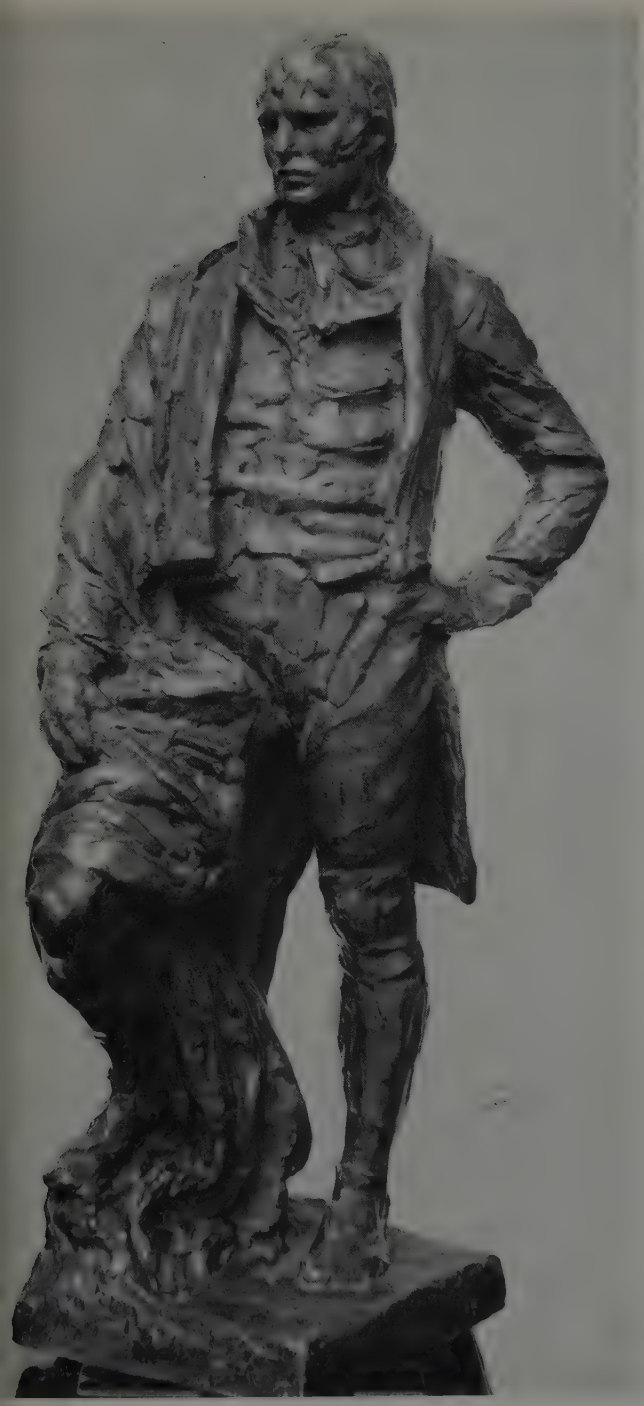


Plate 87
Maquette for the Burns Statue
1895 Pittendrigh Macgillivray
(Cat. 82)

Plate 88 **A Cottage Garden**
W. Y. Macgregor (Cat. 84)

Plate 89 **A Rocky Solitude** 1896
W. Y. Macgregor (Cat. 86)

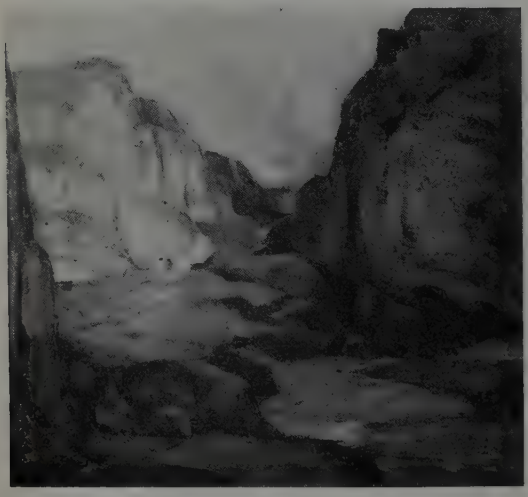


Plate 90
Sir John Lavery 1936
Harrington Mann (Cat. 89)

Plate 91
The Capture of a Spy 1895
Arthur Melville (Cat. 92)

Plate 92 **A Cathedral City**
T. Corsan Morton (Cat. 94)

Plate 93
An Old Scottish Manse 1895
James Paterson (Cat. 100)

Plate 94
Fox-hounds
George Pirie (Cat. 103)

95
ol among Trees, Moonlight
lacaulay Stevenson (Cat. 108)

Plate 97
Miss Cecile Walton 1893
E. A. Walton (Cat. 113)

96
Mill
venor Thomas (Cat. 109)

Plate 98
Margery 1901
E. A. Walton (Cat. 116)

Plate 99
The Happy Valley 1911?
E. A. Walton (Cat. 118)

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